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LITERATURE.

The Golden Bough: a Study in Comparative Religion. By J. G. Frazer. In 2 vols. (Macmillan.)

THE science of comparative mythology is undergoing a silent but radical revolution. Not many years ago it was generally believed that the ancestors of the Aryan-speaking nations had all migrated in successive swarms from Central Asia, bringing with them an elaborate mythology, consisting chiefly of storm gods, dawn maidens, and solar heroes. It was asserted, and without contradiction, that the "real theogony of the Aryan nations" was to be found in the Veda, which was "to comparative mythology what Sanskrit has been to comparative grammar." All these fancies are now exploded, and it is recognised that the primitive Aryans were rude forest tribes or pastoral nomads, in a low stage of culture, with a shamanistic religion, consisting largely in the worship of ancestral spirits, or mere fetishes such as stones and trees. Mannhardt was one of the first apostles of this new doctrine. Patiently collecting from the mouths of German peasants their tree and forest-lore, which he regarded as a survival of the earliest beliefs, he essayed to explain many obscure observances and legends as having arisen out of a primitive worship of trees and plants. Like other prophets, Mannhardt had little honour in his own country and in his own time. At last, however, his mantle has fallen on a zealous and erudite disciple. It may be said at once that Mr. Frazer is not a fantastic mythologist whose theories may be summarily dismissed, but a competent scholar who has established a clear right to respectful audience, even though we may hesitate to accept the revolutionary hypothesis which he propounds. It is unusual out of Germany to meet with a writer who has made such an exhaustive study of the literature of his subject. His reading is exceptionally wide, comprising not only the standard authorities, ancient and modern, but including numerous obscure monographs on the local folklore of all countries. And he is not merely erudite, but able and ingenious; so that his book, which is only presented as a first instalment of a much larger work on primitive religion, cannot fail to place its author in the front rank of living mythologists.

In these two handsome volumes he confines himself with Teutonic thoroughness to the investigation of the import of a single legend—the mysterious story attaching to the Arician lake, well known from Turner's picture of "The Golden Bough," excellently reproduced as a frontispiece to the first volume, and known also from Macaulay's description, in the "Lay of the Battle of Lake Regillus," of the gathering of the Latin clans, who came

> "From the still glassy lake that sleeps
> Beneath Aricia's trees—
> Those trees in whose dim shadow
> The ghastly priest doth reign,
> The priest who slew the slayer,
> And shall himself be slain."

The Arician lake occupies the volcanic crater of Nemi, the ancient sanctuary of Diana Nemorensis among the Alban hills. In the grove grew a sacred tree, from which, if a runaway slave could break off "the golden bough," he was entitled to challenge the priest of the sanctuary to single combat, and, if he slew him, to reign in his stead as the Rex Nemorensis. In these volumes Mr. Frazer endeavours to find an answer to the two questions: why the priest had to slay his predecessor, and why, before he slew him, he had to pluck the golden bough. Mr. Frazer's solution, shortly stated, is that we have here a survival of ancient Aryan tree-worship; that the priest was regarded as an incarnation of the spirit of the tree, his life being bound up with the life of the tree, and could only be assailed by first breaking off the bough. When the priest was killed, the spirit of the tree was supposed to pass into his assailant. The object was to obtain a new incarnation of the tree-spirit in a younger and more vigorous form. Mr. Frazer contends that this was a survival of human sacrifice, that the golden bough was the mistletoe growing on an oak; and he uses the tradition as the basis of a theory that tree-worship is the key which will interpret a large portion of primitive religion.

It may be admitted that no more plausible interpretation of the obscure Arician legend has hitherto been advanced, and also that the worship of fetishes, especially of sacred trees and stones, formed a larger element in primitive Aryan religion than has been usually supposed. But while this may be conceded, it must be added that Mr. Frazer's fault is that of being too thorough. Like most of his predecessors in mythological interpretation, he attempts to fit his own private key into the wards of too many locks. Of this he is himself not altogether unconscious. Reviewing in the preface his completed work, he acknowledges that, now that the theory has been worked out in detail, "I cannot but feel that in some places I may have pushed it too far"; and he adds this distinct challenge to his reviewers, that "if this should prove to have been the case, I will readily acknowledge and retract my error as soon as it is brought home to me." Mr. Frazer has undoubtedly pointed out the weak element in his book. If he had refrained from pushing his theory quite so far, he would have been more successful in carrying his readers with him, and almost unreserved commendation might have been bestowed on a very valuable and important contribution to scientific mythology. But when he contends that Zeus, Osiris, Diana, Balder, and Adonis, were at first only the deified spirits of trees or plants, his arguments are not convincing, and the reader feels inclined to place less confidence than he might otherwise have done in the sobriety of the writer's judgment.

To take one or two instances, we find him contending on wholly insufficient grounds that Osiris was primarily a tree-spirit, and not, as is held by the best authorities—Lepsius, Maspero, Tiele, and Renouf—one of the numerous forms in which the Egyptians reverenced the sun. Mr. Frazer sets aside the evidence of the older monuments, and the positive information of such well-informed authorities as Diodorus, and of Macrobius who was acquainted with the writings of Manetho, and relies on certain decorative sculptures at Philae belonging to the Ptolemaic period, when the early spirit of Egyptian religion had evaporated, and on deductions drawn from incidental statements of untrustworthy writers like Plutarch and Firmicus. Thus, Firmicus informs us that the image of Osiris was enclosed in a coffer made of a hollow log. But this, if it proves anything, merely proves that primitive Egyptian coffins may have been made from hollow logs, like the tree-coffins recently found at Falerii. Against such dubious inferences we have to place not only the definite statement of Diodorus that Osiris was the sun, but his identification in the Book of the Dead with Ra, and the fact that he is called the son of Nut, the heaven, and of Seb, the earth, the golden egg laid by Seb being clearly the solar orb. He is at once the father, the brother, the husband, and the son of Isis, who is probably the dawn. The son of Osiris and Isis is Horus, the noon-day sun. Osiris, when slain by Set, the darkness, goes down into the underworld and becomes the judge of the dead. Osiris is swallowed by Anubis, who is the dusk of twilight. Anubis was the son of Osiris, who mistook Nephthys, the evening afterglow, and wife of Set, the darkness, for her sister Isis, the dawn, his own lawful wife. All these elements in the myth of Osiris are distinctively solar; and if there could be any doubt as to his true character, it would be set at rest by the unique copy of the Book of the Dead recently acquired for the British Museum by Mr. Budge. In one of the drawings in this papyrus, Osiris and Ra are seated side by side, a marginal note explaining that Osiris is the sun of yesterday, and that Ra, his double, is the sun of to-day. The resurrection of Osiris is clearly the rising of to-morrow's sun, and not, as Mr. Frazer contends, the renewal of vegetation in successive years. It is possible that the worship of Osiris may have incorporated certain obscure local cults, but it is more probable that any connexion he may have with vegetation is due to his being regarded as the principle of life, embodied in the sun. But to contend that he was primarily and principally a tree-spirit is to fly in the face of all the most authentic evidence, and of all the chief authorities, ancient and modern. And Mr. Frazer does not even attempt to explain how a tree-spirit could have become the father of the mid-day sun, or could have been slain by the darkness of the night.

Coming to the Aryan mythology, Mr. Frazer claims as tree-gods various deities hitherto supposed to be solar or celestial. Fire was obtained by the friction of wood; and hence, he argues, trees may have been regarded as reservoirs of hidden fire, and logs of wood may have been kindled sacrificially at the solstices with the object of renovating the sun's decaying heat. It was natural, he argues, to describe those trees whose wood

was used for these sacrificial fires by such epithets as "golden," "shining," and "bright." Hence the names of Zeus and Jove being derived from a root meaning "to shine," we may reasonably consider them as tree-spirits, which were "reservoirs of hidden fire." Mr. Frazer observes that "Zeus and Jupiter have commonly been regarded as sky gods because their names are etymologically connected with the Sanskrit word for sky. The reason," he adds, "seems insufficient." But he should have remembered that not only is the Greek Zeus the same word as the Sanskrit Dyaus, which means the physical sky, but that even the Greeks and Romans had not wholly lost the consciousness that the words Zeus and Jove had once denoted the sky. If these words, as he contends, originally meant trees, because they were a source of "bright" fire, then Horace, when he says "Manet sub Jove frigido venator," must have referred to the huntsman, heated by the chase, reclining under the shade of a cool tree; and the Greek phrase Ζεὺς ὕει must have denoted the pattering drops which, after a shower, fell from the leaves of the divine oak. Jupiter, or Dies-piter, must have meant father tree; but why should this tree-father have hurled the thunderbolt?

Doubtless earlier local tree-worships may have been absorbed by the worship of Zeus after he had become the supreme deity of the Greeks. It may, for instance, be admitted that the sacred oak at Dodona was at first merely a fetish tree, on whose branches charms and amulets were hung, and that the worship of Zeus became localised at this early shrine, just as the Hebrew worship of Jehovah was localised around the venerable sites of sacred stones, or as Muhammad found himself unable wholly to suppress the veneration of his disciples for the black fetish stone at Mecca. But to contend that Zeus was primarily an oak is as perverse as it would be to contend that the sublime monotheism of Judaism and Islam was merely based upon litholatry.

Diana also, according to Mr. Frazer, was originally a tree-spirit. It is not improbable that, as in the case of Artemis, certain ancient forest worships were transferred to Diana; but, as her name indicates, there can be little doubt that she, like Artemis, was primarily the moon. Diana was believed to help women in their travail, and the *ex votos* which have been found near the sanctuary at Nemi prove that the shrine was visited by women desirous of offspring or anxious for safe delivery. Mr. Frazer adduces this as a proof that she was primarily a tree-goddess. But surely her connection with female functions is sufficiently and naturally explained by the moon's periodic times. Mr. Frazer also thinks that the Arician lake was held sacred to Diana as a tree-goddess because it was surrounded by a grove. A more obvious explanation is suggested by the fact that the deep lying woodland lake went by the name of Diana's mirror, not because she was a tree-goddess, but because the calm land-locked Arician pool reflected so perfectly the image of the moon.

Mr. Frazer considers that Adonis was also a spirit of vegetation, and that the lament for Adonis was a vintage or harvest song, or a threnody for the corn-spirit who had perished. But Adonis, as the very name asserts, was a Semitic deity borrowed by the Greeks. Adonis cannot be separated from Tammuz; and the Semitic Tammuz, who is undoubtedly solar, may be traced back to the Accadian name *tim-izi*, which is written with ideographs which signify the "maker of fire." The Greek myth of Adonis and Aphrodite must be identified with the Babylonian myth of Tammuz and Istar, and Tammuz is as clearly the sun as Istar was the planet Venus, and afterwards the moon. Mr. Frazer finds traces of the gardens of Adonis in India and Prussia, as well as in Sardinia and Sicily. In Sardinia and Sicily, which had contained Phoenician colonies, it may be possible to trace survivals of Semitic rites, but it is difficult to see how they can have reached regions so remote from Semitic influences as Bengal and the Baltic coasts.

In contending that so many deities hitherto supposed to be solar were originally tree-spirits, Mr. Frazer makes out the strongest case for Balder. Like most sun-gods, Balder was called the son of heaven and earth—of Odin and Frigg; his name, like that of Baal and other sun-gods, means the "lord" or "king"; and his death, like that of other solar heroes, is at the hand of the powers of darkness. Mr. Frazer argues with great ingenuity that he was a tree-spirit—the personified oak, oak logs being sacrificially burnt at the fire festivals of Yule and Midsummer in order to rekindle the failing heat of the sun, and that hence Balder has been mistaken for a sun-god.

His strongest point, which is very ingeniously worked out, is that Balder could only be slain by the fateful mistletoe, the life and the parasite of the oak, so that only when the mistletoe was cut could the life of the oak be severed. He believes that the golden bough which had to be cut in the Arician grove by the claimant to the priesthood was the mistletoe growing on the sacred tree, and guarded by the priest as the symbol of the life of the oak, which was symbolised or incarnated in the life of the priest who served it.

This is a very plausible explanation of the Arician myth; but there are so many solar features about Balder that it seems more probable that we have, as in so many other cases, an instance of the transference of myths. The mistletoe cult seems to have been distinctively Celtic, and the near relation of Celts and Latins may account for the survival of a Celtic cult in Latium. Just as myths of Heracles, the Graeco-Phoenician sun-god, were transferred to Hercules, the Italian god of enclosures, a wholly unrelated deity, so Celtic tree-cults may have been transferred to a Teutonic sun-god, probably at the time when, as I have shown elsewhere, so many elements of Celtic culture were taken over by the Teutons, who must at one time have been living under the political supremacy of the Celts. This instance illustrates a chief defect in Mr. Frazer's method He does not take into account the extensive borrowing of myths and their transference to unrelated deities. In the case of two mythologies only, the Babylonian and the Greek, do we possess materials sufficiently early and ample to make it possible to trace this borrowing with reasonable certainty. But we have sufficient to show that sundry myths of Zeus, Uranus, Heracles, Ares, Aphrodite, Europa, Artemis, and Andromeda, are really cosmogonic myths of Anu, Tiamat, Tammuz, Uras, Bel Merodach, and Istar, which were translated from the Babylonian cosmogony into the Greek mythologic cycle.

It has been already observed that the besetting danger of mythological writers is the endeavour to open too many locks with the same key. We may admit with Mannhardt that certain myths may be explained from a primitive worship of sacred trees; but we must also allow that Schwartz, Kuhn, Bréal, Prof. Max Müller, Sir G. Cox, Mr. Lang, Mr. Robert Brown, and Mr. Herbert Spencer, have not altogether failed in their explanations, and that there are solar myths, lunar myths, dawn myths, storm myths, myths arising from the totemistic worship of animals, and of sacred stones, as well as verbal myths, mere *nomina* becoming *numina*. The stories of Circe, of Cupid and Psyche, and of Perseus and Andromeda, are probably lunar myths; the story of Antaeus is a simoom myth; the stories of Prometheus, and perhaps of Daphne, may be fire-drill myths. It is possible, as Mr. Frazer contends, that the Dodonean Zeus and the Capitoline Jupiter were worshipped under the form of oaks; and we know that sacred stones, probably belemnites or meteorolites, were regarded as venerable images of the Cassian Zeus, the Ephesian Artemis, and the Paphian Aphrodite. Most of the systems of mythological interpretation have some foundation, and most of them have been applied to cases where they are not applicable Each successive writer overrides his hobby. The most successful principle of interpretation is the eclectic—the mood of the interpreter should be catholic, not sectarian.

Though exception has been taken to some of Mr. Frazer's conclusions, it may be frankly acknowledged that we are indebted to him for an important work which calls attention to an aspect of primitive religion hitherto unduly neglected. With more sobriety of judgment, and with the courage to omit a few tempting but fanciful analogies, his book would have deserved nearly unqualified commendation.

ISAAC TAYLOR.

Poetry and Prose by John Keats. A Book of Fresh Verses and New Readings, Essays and Letters lately found, and Passages formerly suppressed. Edited by H. Buxton Forman. (Reeves & Turner.)

IN preparing this volume, as a supplement to the Library Edition of Keats, Mr. Buxton Forman has followed what was no doubt the only safe course for an editor in such circumstances—that of waiving altogether his own private judgment as to what might be worth and what might not be worth publication, and giving unreservedly the results of his examination and collation of all material which has not hitherto seen the light. Thus it is inevitable that we find here a good deal in which even an enthusiastic student of English poetry may be pardoned for feeling but a moderate degree of interest, while some readers may even go so far as to question if it was quite desirable, or altogether a friendly service to Keats's fame, to enlighten us as to the various tentative and experimental stages through

which Keats, in some instances, arrived at those results which were undoubtedly the only things he intended for our eyes. Some of us may, perhaps, be imperfectly grateful for having our familiar impressions of splendid lines or phrases unsettled and distracted by a knowledge of such gropings and fumblings towards perfection, as it would, on the whole, have been better for us to take for granted. But in such a case no middle course was open to a judicious editor; and Mr. Forman has, at any rate, been consistent in leaving nothing unrescued from darkness which it was possible for him to set in broad daylight.

Some of the results of these researches are undoubtedly of high interest; for although we may be permitted to doubt whether either Keats or his reader is a gainer by the publication of every trivial little cancelled reading which his extant MSS. disclose, there can be no question of the importance and value to us of the discovery of any whole stanzas which his artistic instinct bade him suppress. The case of the suppressed first stanza of the "Ode to Melancholy" is well known, and Mr. Forman is able to give other instances where the operation of amputation was not less wisely performed. "Stanza VII. of 'Isabella,'" says Mr. Forman,

"originally closed with a different couplet from that of the published text, and was followed by a stanza which has not, I believe, been printed. The change of couplet and erasure of the stanza are among Keats's masterstrokes of cunning craftsmanship. Here are the ten cancelled lines:

'"Lorenzo, I would clip my ringlet hair
To make thee laugh again and debonnair."'

'"Then should I be," said he, "full deified;
And yet I would not have it, clip it not:
For, lady, I do love it where 'tis tied
About the neck I dote on, and that spot,
That anxious dimple it doth take a pride
To play about. Ay, lady, I have got
Its shadow in my heart, and every sweet
Its mistress owns there summed up all complete."'

"It will be remembered that instead of all this we have the admirable couplet:

'"Lorenzo"—here she ceased her timid quest,
But in her tone and look he read the rest.'"

Then, again, in "The Eve of St. Agnes," the following stanza, suppressed in the printed version of the poem, was originally written after Stanza III.:

"But there are ears may hear sweet melodies,
And there are eyes to brighten festivals,
And there are feet for nimble minstrelsies,
And many a lip that for the red wine calls—
Follow, then follow to the illumined halls,
Follow me youth—and leave the eremite—
Give him a tear—then trophied bannerals,
And many a brilliant tasseling of light
Shall droop from arched ways this high baronial night."

"Baronial night," to speak in Polonius's manner, is not good, and "tasseling of light" is, to say the least, dubious; and this is certainly another case in which the artist comes out more in what he blots than in what he writes. In Stanza V. of the same poem, Mr. Forman gives us a passage, afterwards erased and supplanted by other matter, in which one line—

"The muse should never make the spirit gay"—

is not without interest as an aesthetic dictum reflecting personal feeling. In "Hyperion," Mr. Forman notes one verbal change involving almost as total an inversion of the meaning as in the celebrated case of Pope's alteration of

"A mighty maze, a maze without a plan,"

to

"A mighty maze, but not without a plan."

For in the magnificent passage about the oaks, that

"dream all night without a stir,
Save from one gradual solitary gust,
That comes upon the silence and dies off
As if the ebbing air had but one wave,"

Keats at first wrote, instead of "gradual," "sudden."

Mr. Forman exhumes from the *Examiner* and the *Champion* certain short prose pieces by Keats in the shape of critical articles. They cannot be called specimens of good writing. The attempt, which he deprecates in the muse, "to make the spirit gay," does not seem to be natural to him; and both here and in his letters there is a kind of forced hilarity or determined sort of facetiousness which to the reader is unprofitable and wearying—at least, to any reader who cares for real humour.

Mr. Forman gives us various new letters of Keats, and also restores the hitherto suppressed passages of letters which Lord Houghton saw fit to print with more or less important omissions and, in some cases, manipulations. The mass of newly published matter contains many things which cannot fail to please and interest those readers who like to have their opinion of men of genius lowered. Among other matters, the friendship between Keats and Hunt appears in a less pleasant light than could be wished. Keats describes Hunt as "vain, egotistical, and disgusting in matters of taste and morals," and goes on to say, "Hunt does one harm by making fine things petty and beautiful things hateful. Through him I am indifferent to Mozart." These letters, indeed, often exhibit Keats in a censorious attitude towards his friends and companions that is scarcely agreeable; but they also contain not a few instances of a happy disposition to extract enjoyment from little things. Thus, "I am sitting opposite the Shakspere I brought from the Isle of Wight, and I never look at it but the silk tassels on it give me as much pleasure as the face of the poet itself." A great poet no doubt includes a great critic; but Keats somehow does not show to the best advantage when he talks criticism, as he sometimes does in the high-serious way. Occasionally he mounts upon oracular stilts, and when it suits him he can achieve delightful unintelligibility. "Lord Byron cuts a figure, but he is not figurative. Shakspere led a life of allegory; his works are the comments on it." Shakspere, by the way, is misquoted in one place, where Keats says, "I wish I could hear from you to make me 'as whole and general as the casing air.'"

The following, as a companion picture to Coleridge's well-known account of the "slack, not well-dressed youth" whom he met one day walking in the lanes between Highgate and Hampstead, and who, after they had parted, turned back to say, "Coleridge, let me shake your hand," will be read with interest:

"Last Sunday I took a walk towards Highgate, and in the lane that winds by the side of Lord Mansfield's park I met Mr. Green, our demonstrator at Guy's, in conversation with Coleridge. I joined them, after enquiring with a look whether it would be agreeable. I walked with him a(t) his alderman-after-dinner pace for near two miles I suppose. In those two miles he broached a thousand things. Let me see if I can give you a list: Nightingales, Poetry—on Poetical Sensation—Metaphysics—different genera and species of Dreams—Nightmare—a Dream accompanied with a sense of Touch—a Dream related—First and Second Consciousness—the difference explained between Will and Volition—so m(an)y metaphysicians from a want of smoking the second consciousness—Monsters—the Kraken—Mermaids—Southey believes in them—Southey's belief too much diluted—a Ghost story—Good morning—I heard his voice as he came towards me—I heard it as he moved away—I had heard it all the interval—if it may be called so. He was civil enough to ask me to call on him at Highgate. Good night!"

What a pity Keats did not preserve for us the explanation of the difference "between Will and Volition"! And how tantalising it is to have so little exact information about that regrettable dilution of Southey's belief in mermaids!

Although it is perhaps impossible that a great poet should not occasionally say fine things in his familiar letters, the letters of Keats certainly give little or no evidence, direct or indirect, of any mastery of prose style. One can anticipate the rejoinder, "they are manifestly written without any thought of style, and that is why they are so interesting." This is true; but a man who can write a good prose style when he will can hardly help falling into it at times whether he will or no, let him be never so careless and indifferent; and, excepting the beautiful and touching preface to "Endymion"—in which, however, the beauty is not specifically a prose beauty, the piece itself being rather, as Shelley calls it, a "prelude" than a preface—it would be difficult to point to a single really good passage of prose writing by Keats; and there is not another great poet among his contemporaries of whom this can be said. He can tell us indeed that Invention is the polar star of poetry, Fancy the sails, and Imagination the rudder; but it may be doubted if this helps us very much to understand the nature and separate functions of Invention, Fancy, and Imagination; and in the very letter from which this well-known sentence is quoted what an unsound view of imaginative art is revealed! Speaking of "Endymion," he says:

"It will be a test, a trial of my powers of Imagination, and chiefly of my Invention—which is a rare thing indeed—by which I must make 4,000 lines of one bare circumstance, and fill them with poetry."

According to the theory here implied, amplification—the deliberate elaboration and multiplication of ornament—in Mr. Ruskin's phrase, "the construction of decoration"—is a poet's worthiest end and aim. Happily Keats outgrew this false conception of art; otherwise we should never have had "Isabella," "The Eve of St. Agnes," the splendid "Hyperion," and the five faultless and imperishable odes.

WILLIAM WATSON.

"THE STATESMEN SERIES."—*Lord Derby.* By T. E. Kebbel. (W. H. Allen.)

THE "Statesmen Series" continues to deserve the success which its earlier volumes obtained. The new life is that of Lord Derby, entrusted to the hand of Mr. Kebbel. He gives us work of the same quality as his former political writings. His theories of a logical and developing Toryism are always interesting and ingenious, if not altogether convincing. He presents a well-worn subject with clearness, and is able to invest it with a flavour of novelty by judiciously conveying the intimation that he is himself a politician as well as a writer of experience and knowledge; and, writing with personal esteem for a man whose personality at any rate strikes an eye for the picturesque, he is able to quicken his readers with a similar sensation of pleasure.

There was not a great deal to be done with the subject. There was no wealth of new material to be exploited; no maze of misrepresentation to be threaded; not even a startling paradox for the author to propound. It is to be feared that Lord Derby has been almost forgotten by his own party, and that he never was remembered by any other; and when there is no orthodox creed, you cannot startle the faithful by hazarding a heresy. To present Lord Derby in a new light would have been quite superfluous and barely possible—it was enough if he could be brought to the light again at all. Mr. Kebbel had nothing but the ordinary published information and the reminiscences of Lord Derby's friends and his own to draw upon. But he has done his work well; and although he offers it, in his preface, with some apology as a provisional and tentative portrait, we may accept it at rather more than its author's value, pending the time when a not very probable craving on the part of the public may call for and obtain a definitive life of Lord Derby.

Mr. Kebbel might, however, have done rather more justice to the Whigs without doing any injustice to the facts. Saying, no doubt, what has been commonly said before, he intimates that Lord Grey's government entered into a "plot" to release O'Connell in 1831 from punishment for a violation of the Associations Act, because they wanted his vote in the House of Commons.

"Whether right or wrong, it was the general belief at the time that his escape from justice was contrived by the ministers themselves. That Stanley was not privy to the plot till it was too late to prevent it we may easily believe. But he probably acquiesced in the necessity which prompted it, and he seems to have had no difference with his colleagues on the subject."

On the proceedings, however, it is difficult to see what evidence there is in fact for this no doubt prevalent belief. The delays which saved O'Connell from being sentenced before the dissolution appear to be entirely accounted for by the acts of legal officials, and not at all to be due to ministerial intervention. O'Connell, who had at first simply demurred to the first fourteen counts of the indictment, wished to traverse the facts and be tried on the merits; and on February 5 judgment was given, after argument, allowing him to do so on terms which certainly tended to expedite both trial and, if he were found guilty, sentence. The conduct of the sheriff in granting his application for time to challenge jurors—conduct which cannot be complained of—made it impossible to have a trial on the day originally appointed, namely, February 17. At this point O'Connell, finding no wavering on the side of the Crown, surrendered and withdrew his plea of not guilty; and judgment for the Crown was entered on the first fourteen counts and a *noli prosequi* on the rest. Nothing remained but to call up the traversers for judgment, which, according to practice, could not be before the first day of next term, April 20; and in the meantime the Crown advisers took the usual preparatory steps, and Stanley declared in the House of Commons that O'Connell "will certainly be called up for judgment." On April 20 he was, with the other traversers, called on his recognisances; and some of the traversers appeared, though he did not. They desired to have a motion argued in arrest of judgment, and an early day was fixed for the purpose. If the Attorney-General failed to seize the earliest instant for demanding judgment on O'Connell, we have it on his word, which there is nothing whatever to impugn, that he did so from pure accident, and upon no suggestions or instructions. The dissolution on April 22 put an end to the Act under which the traversers were indicted. Still, a month later the Government took the opinion of both Irish and English law officers, whether O'Connell could not still be called up for judgment, and their opinion was unanimous that he could not. In order to support the hypothesis of a plot to buy O'Connell's vote by letting him off his punishment (of which there is no evidence), one must suppose not only that Blackburne certainly, and Stanley probably, were guilty of deliberate falsehood, but that the law officials were allowed to go on preparing for a step which it had been predetermined should never be taken, and that five law officers were solemnly invited to consider, and did consider, a legal point for private ministerial use only, which both counsel and client must have known to be no longer of any importance whatever. So, too, Mr. Kebbel treats the tradition of a "Lichfield House compact" in 1835 as indubitable matter of fact, although the documents published recently in Mr. Walpole's *Life of Lord John Russell* prove beyond a doubt that no such compact ever existed. In this case, O'Connell's support was tendered by him and not invited by Lord John, nor was there any bargain or compromise in respect of it. Why is not the same to be assumed of O'Connell's support in the spring of 1831, there being no evidence to the contrary? It is the more necessary to be scrupulous upon points such as these, because just now the Whigs have no friends. There was a time when they blew their own trumpet with irritating complacency and deafening loudness. But Nemesis has overtaken them. No one defends them now. Both parties have reaped where the Whigs sowed; both have borrowed freely from their principles and policy, and made haste to forget the debt. The Whigs, with all their faults, did great work in their day, and history ought to be on its guard not to do them any gratuitous injustice now that their day is over.

Lord Derby was a man who seemed to combine in himself opposite qualities in a singularly paradoxical degree. He began political life as a fighting Whig and ended it almost a Tory *roi fainéant*. He was a scholar of the kind that is always found one flesh with the gentleman, and yet delighted to rush away to the bets and brawls of Newmarket, and to indulge in something like the language of a blackguard. A peer of the most ancient descent, "fourteenth Earl of Derby in hereditary succession," he was also one of the best men of business in Lancashire. Like so many eminent statesmen, he passed through that process which presents just now a peculiarly interesting problem in morals, the process of changing his opinions and his party. In his case accident and the prepossessions of youth had pledged him to a party before his opinions were mature, or his understanding was convinced. His talents at once gave him a vogue among the Whigs, to whom young and well-born statesmen were always welcome. He revelled in the delight of battle, and fought the fight of Reform without having sufficiently reflected on the consequences of victory. They came upon him by surprise, and at the age of thirty-six he was obliged to quit the party to which by nature and temperament he never ought to have belonged. His position among his new adherents was one out of which it was difficult to frame an enduring reputation. A policy of resistance was forced upon him; and between the great constructive work of Sir Robert Peel and the constructive activity of the administration of 1874 there was a long epoch when the new Conservative party oscillated between the opposition of negation and administration upon sufferance. Mr. Kebbel thinks that Lord Derby's great mistake was in refusing to try to form a Government in 1855; and that if he had then boldly attempted the task he might have terminated the Crimean war with success, and have secured to the Conservative party a perhaps long lease of life. But, in truth, the party was not yet "educated" and disciplined into a homogeneous body, nor did Lord Derby's talents lie that way. To Mr. Disraeli belongs the credit of that creation; nor is it likely that any other course would have made Lord Derby other than we find him—a brilliant and gallant leader, and an ornament of his order, but as a statesman perilously near to that vast multitude whose names are writ in water.

J. A. HAMILTON.

Two Summers in Greenland. By A. Riis Carstensen. (Chapman & Hall.)

AN artist's adventures among the ice and islands, and in the fjords and mountains, of a country so interesting and peculiar as Greenland are pretty sure to contain much that is novel and interesting; and as in the present case the artist happens to be gifted with a facile pencil, a ready pen, and the faculty of shrewd observation, the result is a particularly pleasant and entertaining book of travel. It is, as the author explicitly states, not a scientific work, but the impressions of a man who for two summers wandered over many parts of the Greenland coast, and whose main desire was to see the landscape and depict the effects of colour and light with truthfulness. Judging by the excellent quality of the numerous illustrations, the primary object of Mr. Carstensen's wanderings must have been fully attained; and he also found

time to make a series of notes on men and things, which, like his drawings, have all the freshness and reality of sketches from nature.

The introduction contains a historical sketch of the country, from the time of Erik the Red to the establishment by the zeal and self-sacrifice of the Norwegian pastor, Hans Egede, of the European institutions which continue at the present day. The author's own experiences gain additional interest from the fact that his first voyage was made with the Greenland Exploration Expedition of 1884, under the leadership of Lieutenant Jensen, of the Danish Navy, whose extensive surveys and explorations are so well known to geographers; while on the second occasion, in 1888, he sailed in company with Mr. Stenstrup, the mineralogist, and the other men of science who were sent out in that year by the Commissioners for the Geographical Investigation of Greenland. On the return voyage, the ship was nearly driven by south-west gales into the Godthaab fjord, just about the time that Dr. Nansen arrived there after his successful accomplishment of the remarkable feat of crossing the icy plateau of Greenland from east to west.

The author sums up his impressions of Greenland and its people as a mixture of the merry and the sad:

"No part of the world enjoys the boon of perfect happiness. Life is a struggle in civilized lands as well as in the uttermost parts of the earth, and will probably always remain so. The explanation of the fact that the scanty population of Greenland live miserably, and suffer privations year by year, must to a large extent be sought for in their own improvidence and disregard for personal comfort. Greenlanders have not learned to save when there is plenty and in Greenland there is, contrary to what prevails in many other countries, either plenty or nothing. It is, in one sense, a land of extremes. Thus, when light appears, it remains light both night and day, while in the winter it is necessary to keep the lamp always alight. Again, when animals and birds arrive, they never come singly, but in flocks, and each species has its own season and locality. In strolling among the hills we either find them so devoid of living beings that we are struck by the desolation, or we meet with such an abundance of animal life that we are almost unable to recognise the same country."

The improvidence of the natives seems to have been impressed upon the author's mind by some very striking instances. In the South Ström fjord, the chief reindeer-hunting ground of Greenland and the rendezvous for hunters from south and north, there were remains of former camps where antlers had been "piled up in pyramids as high as the hunters had been able to throw them," and they were also "literally scattered over the entire country." It is estimated that, since the introduction of rifles, the number of deer killed annually has decreased from twenty-five thousand in the first few years to about one thousand at the present time, and the herds will probably continue to diminish until they become too scarce to be worth hunting. It is supposed that during the briskest period of the slaughter "one-half of the flesh was abandoned on the rocks, while a great many deer were killed only for the sake of their hides and tongues." In fact, like other hunting nations, the Greenlanders are doing their utmost to extirpate game:

"The eider-duck, for instance, which probably has no better breeding-place in the world than the islands on the coast, and might render a large yearly income, has no rest anywhere, and a Greenlander will wantonly destroy bird, young ones, and half-hatched eggs. All that has been done by the Danes to teach them to be provident has been in vain. Has the winter been severe, and have they been compelled to face hardships in the way of cold and hunger, they no sooner feel the spring air than all is forgotten. Then there is plenty of provision for everybody, and they soon put on fat, about the only way in which many of them lay up a supply for coming hard times."

Mr. Carstensen considers that the resistance to civilisation shown by the Esquimaux, or, as he calls them, Eskimos, is due to the artificial means used to preserve their language from any admixture with the Scandinavian languages:

"Ideas follow language, as bodily health is followed by courage and energy. As long as the Greenlander remains an Eskimo he will never learn to keep cattle, cultivate turnips, develop his fisheries, preserve the eider-ducks on his islands, trade with foreigners, or at all conceive ideas for himself. All improvements are executed for him, and he will very likely always require someone to lead him. During the time that Denmark has possessed Greenland, the population has, by frequent intermarriages, become so crossed that Scandinavian are as frequently met with as Danish faces, and if young Danish mechanics continue to settle there for another hundred and fifty years, there will probably be no traces of Eskimo origin left. Then the world may witness that Denmark, out of humanity and admiration for something strange and scientifically interesting, has sunk a population of Scandinavians to the average level of Eskimos and Indians."

The foregoing extracts will show that the author had eyes and ears for much besides the scenery and colouring of the solemn landscapes, and the free hills and dales of "the land," as it is affectionately called by the Danish residents; but though he gives us plenty of anecdote and some food for thoughtful reflection, he shows, as might be expected, a keen appreciation of the beauties of nature, as well as considerable power of picturesque word-painting. Here, for instance, is a description of a fjord near Holstenborg, which, by the way, might equally serve for some of the magnificent inlets on the west coast of Norway:

"It was not unlike the mouth of an immense carnivorous animal, whose teeth were mountains some four to five thousand feet high. As the boat proceeded the scene changed, and the eye was attracted from one picture to another seeming to surpass it; but it was after having landed on the furthermost shore that the landscape became altogether imposing. The air was transparent and calm. In the west the waters merged into the sky, both resembling an endless space, wherein hills, trees, or islands were reflected as distinctly, both in outline and colour, as the objects they were a natural picture of, forming floating masses whose distance from the eye it was impossible to define, looking near and at the same time very far.

"A green birch forest was in the shadow on the plain where our tent was erected, and beyond that mountains of five thousand feet rose abruptly. Their summits, golden with the rays of the low sun, contrasted strongly with the deep blue sky; and, as though to remind us of the northern latitude of the spot, the ice in their clefts glittered with a force that emphasised the depth of colour. A mysterious sound floated in the air. It came from some waterfalls, with clouds of spray flying over the vigorous greensward at their feet. Never have I beheld a place coming nearer to the idea which I imagine that our forefathers entertained of Valhalla. Here was the very eternal day of Valhalla, being unlike the fleeting one of earth in that the subdued light of midnight heightened the mysteriousness of the place."

Altogether, we can understand why, in spite of the mosquitos, the author professes himself unable "to imagine a pleasanter manner of spending a summer." A rough map enables us to trace most of his wanderings, though the routes taken are not shown. There is, however, no index; and the author has made a curious blunder in confusing the term "ice-blink" with the inland ice and calving glaciers. The "ice-blink," as all Arctic travellers are aware, is a singular appearance in the sky, which indicates, many miles beyond the limit of direct vision, the position, nature, and extent of large masses of ice. It is a shining streak of white, or yellowish white light, and is evidently caused by the glare reflected obliquely against the atmosphere from the surface of the ice-packs or glaciers. But these are matters of minor importance in a record of this kind, and it is safe to predict that Mr. Carstensen's readers will close his book with the feeling that they have spent some pleasant hours with a remarkably agreeable and well-informed companion.

George T. Temple.

NEW NOVELS.

When we were Boys. By William O'Brien. (Longmans.)

Lady Faintheart. By H. B. M. Watson. In 3 vols. (Chapman & Hall.)

Blindfold. By Florence Marryatt. In 3 vols. (White.)

The Firm of Girdlestone. By Conan Doyle. (Chatto & Windus.)

The Last of the Cornets. By Col. Rowan Hamilton. In 2 vols. (White.)

The Ring of Amasis. By the Earl of Lytton. (Macmillan)

Dinna Forget. By John Strange Winter. (Trischler.)

For the Good of the Family. By Kate Eyre. (Digby & Long.)

Tracked and Taken. By Dick Donovan. (Chatto & Windus.)

Mr. William O'Brien's novel scarcely needs the amount of advertisement which has been expended upon it to attract public notice. It was brought into the world under conditions which ensured it from the outset a considerable share of attention, and the mere announcement of its publication aroused an amount of curiosity sufficient to float—as a mere commercial speculation—half a dozen ordinary novels. The author, though hitherto unknown as an author, had been prominently before the public as a politician of an advanced

type, with a somewhat pronounced manner of exhibiting the courage of his opinions; and popular anticipation might be pardoned if it gave his book credit in advance for a greater share of partisan tirade than of artistic merit. If such has been the case, we may at once predict as the result some genuinely agreeable disappointment. *When we were Boys* cannot, it is true, claim anything like a first rank among works of fiction; its faults are more than can be counted on the fingers of the hand, and though the peculiar circumstances of its production may explain these, they do not excuse them. But in many respects it is a powerful book, and the political virulence one might not unreasonably have looked for in its pages is scarcely discernible. Of course, the object throughout is to enlist sympathy on behalf of the downtrodden Celt, and to throw into relief some of the worst consequences of Saxon misrule. But the process is accomplished with so much magnanimous forbearance that the Saxon reader, instead of writhing under the lash, feels a grateful sense of being brought into court for errors more of head than of heart; it is the blundering stupidity of the conqueror, not his deliberate cruelty, that seems to be made the ground of indictment, and in this there is much comfort to be found. Though sometimes severe, the writer is never blatant; and the characters throughout his book are drawn with a fidelity and moderation that robs them of all offensiveness. Indeed, the story is merely a record of hotheaded enthusiasm, culminating in a rebellious outbreak confined for the most part to the youthful population; and, viewed in this light, it becomes little more than an illustration of the futility of attempting under certain circumstances to attain constitutional ends by other than constitutional means. Of any constructive scheme of politics—beyond the vaguely outlined ideal of an "Irish Republic"—there is no trace to be found in the book. Its merit from the reviewer's standpoint lies in its humorous and lively descriptions and its incisive grasp of character. Lord Drumshaughlin, the absentee Irish landlord; Mabel Westropp, his daughter; Hans Harman, the agent; Ken Rohan, the hero; Mike McCarthy, the American captain; Father Phil, and a host of others, are admirably drawn portraits. But the book is much too long. Five hundred and fifty closely printed pages are a sore trial to any reader's patience; and the author, though fertile in allusion and ready in wit, is apt to be carried away by the exuberance of his own creative powers, and often induces satiety in the effort to arouse excitement. In fact, the whole narrative would be much improved by judicious excisions, and an opportunity might then be afforded of correcting some of those glorious inaccuracies of spelling and allusion to which genius may, when first spreading its wings, be allowed to rise superior.

There is scarcely any more painful object to contemplate than a vast monument of misdirected and useless labour. The author of *Lady Faintheart* is not only a person of thought and culture, but is obviously gifted with an unusually acute vein of analytical subtlety, and an industrious determination to exercise it for the benefit of the reading public. The result is that he has with toilsome and patient minuteness sketched out for us through three volumes a history which, it is sadly to be feared, very few people will have the patience to read. Millicent Hetherdene, the heroine, a young woman fired with enthusiasm in the direction of social reform, is an admirable character. Excellent, also, in their several ways, are Harold Aylmer, her lover, Winifred Aylmer, her female friend, George Holroyd, a male companion and sympathiser, and others of the *dramatis personae*. Unfortunately, they all happen to be what Lord Beaconsfield would have called "superior persons," and these are precisely the people that we do not much care to read about in novels. We do not always understand them, and they wound our vanity accordingly. And in the absence of any plot, of any surprises, of anything dramatic, or sensational, or humorous, or pathetic, it is almost too much of an author to ask us to take an interest with him in the tortuous mental strategy of natures whose poetry and simplicity have been swamped by the influence of some emotional craze or speculative theory. Clever the book undoubtedly is, but the cleverness is scarcely of a kind to attract a large circle of admirers.

Hypnotism has of late made such rapid progress towards arriving at the dignity of a science, and such awkward possibilities seem imminent in view of its mysterious powers, that it must now be freely accorded a place among the legitimate stock-in-trade of the plotmonger. It is precisely the sort of subject which suits the genius of Florence Marryat, and under her hand the theme receives satisfactory and not overstrained treatment. *Blindfold* is a novel in two distinct parts, marked by almost entire change of characters and scenes. At the outset we have a picture of free and easy Australian life. Jack and Jem Dorrian, twin brothers, possessed of enormous wealth, have emigrated from England, and are living a dissolute life in the neighbourhood of Melbourne. Quarrelling, for the first time in their lives, over a worthless woman, Jem receives a blow from his brother, rides away into the bush, and shortly after is reported as dead. The distracted survivor turns his back on the land of his adoption; and the scene is shifted to Europe, where, in his wanderings, John Dorrian meets with a woman worthy of his love named Olga Adrastikoff, who has the misfortune to be enslaved by the superior will of her so-called brother Paul, a rascally foreign adventurer. Though not by any means the best of this lady's works, *Blindfold* is a pathetic and powerful story. Readers on finishing the book will probably complain of a sad disregard of poetic justice in the escape of the villain, whose hand is stained with a cruel murder.

Dr. Conan Doyle has abandoned the paths of history which he followed so successfully in his first novel, and has now given us in *The Firm of Girdlestone* some aspects—and for the most part rather disreputable ones—of City and financial life. Possibly the chronicles of a strictly honest house would scarcely furnish material sufficient for a thrilling narrative, and the introduction of a certain amount of unscrupulous rascality is in a manner essential to the plot; at all events, it may be hoped, for the credit of London business life, that it does not boast of many such sanctimonious knaves as John Girdlestone, or such cold-blooded ruffians as his son Ezra. These worthies, being foiled in their endeavour to retrieve failing fortune by a corner in diamonds, and continually disappointed by the safe return from abroad of rotten ships insured for twice their value, cast their eyes upon Kate Harston, an heiress, whose fortune, in case of her death during minority, will revert to her guardian, the elder Girdlestone, and deliberately plot her murder. So much of the book is occupied with the nefarious schemes of this pair of villains that there is little room left for development of the other characters; and the hero, Tom Dimsdale, has comparatively little to do. Dr. Doyle can write an excellent story, and this is one; but, taken all round, it is not worthy to appear on the same shelf with *Micah Clarke*. The present work has been appearing piecemeal in the columns of a periodical. The fact itself may possibly have nothing to do with the merit of the composition, but it will indeed be a matter for regret if the exigencies of writing to order and up to time are likely to exercise a deteriorating effect on the workmanship of so promising an author. Interesting and well-told as *The Firm of Girdlestone* undoubtedly is, there are half a dozen second-class novelists of the day who could have written it; and there is an absence of all that wealth of loving care that was lavished so freely on every page of the author's earlier book, and of the elaborate finish that stamped it as a work of art.

The Last of the Cornets is exactly the sort of tale which might have been written, in memory of a beloved younger comrade, by some old military *raconteur*, whose world has never extended beyond the messroom, the garrison town, and the hunting field. There is no pretence of any plot, and scarcely any connected thread of incident. The two volumes are a record, for the most part, of various scenes of regimental life, in which Allan McDonagh, "the last of the Cornets," plays a prominent but not very important part; a record of mess dinners, hunts, steeplechases, horse-dealing, flirtations, regimental scandals, and numerous adventures of a more or less interesting character. The narrative is not devoid of a certain racy descriptiveness, and is embellished with the phraseology most familiar to *habitués* of clubland and the turf.

Readers of Tom Moore are not so plentiful now as they were fifty years ago, and probably few of the present generation are familiar with one of his juvenile poems entitled "The Ring." It is a ballad founded on the German legend of a Prince Rupert, who on his wedding morning places his betrothal ring upon the finger of a statue, and is forthwith claimed as bridegroom by a bodily impersonation of the statue, which for many nights interposes itself between him and his real bride in the shape of a loathsome corpse, until exorcised by the aid of a local saint. Some variant form of this legend may perhaps have been followed by Lord Lytton in his lately reprinted work *The Ring of Amasis*, although under his hand the narrative receives an altogether different setting. The original story published twenty-six years ago under this title was employed, the author tells us in his preface, "for the illustration of

a psychological problem." Though the outlines have been entirely recast, the object in view appears to be the same, but the precise nature of the psychological problem is too complex to be discussed within short limits. Such light as can be thrown upon the subject is, perhaps, afforded by the extracts from the Journal of Conrad von Roseneck, which are scattered at intervals through the book; and readers of a fatalistic turn will no doubt appreciate it.

Dinna Forget, by John Strange Winter, lacks the airy grace and genial humour of *A Little Fool*, which was noticed by the present writer in the ACADEMY a short time ago; but the plot is of a more solid character and the treatment more powerful. Lord Aylmer's nephew and heir-presumptive, Dick Aylmer, has married Dorothy Strode, a penniless maiden, and keeps her in London under the assumed named of Harris, in order to hide the matter from his uncle on whom he is dependent. The old nobleman, who is a past-master in the arts of libertinism and intrigue, happens to see his nephew at the theatre in company with Mrs. Harris, whose beauty captivates him; and, quite mistaking the nature of the relations between the couple, he resolves to add her to his list of conquests. With this view he procures an Indian appointment for Dick, and in the absence of the latter commences an artfully devised series of operations against the unsuspecting bride. As is the case with all this lady's works, the characters in *Dinna Forget* are drawn with fidelity and distinctness, and the action is lively throughout.

A place among entertaining novelettes may freely be accorded to Miss Eyre's *For the Good of the Family*. It is a rather clever tale of impersonation, the *dénouement* being effected in the inevitable fashion by means of an old acquaintance, who turns up at the critical moment. In this case the detecting agent happens to be a widow lady, who, when justice has been satisfied by the opportune death of the offender, resolves "for the good of the family" to keep the scandal locked within her own bosom; at least, such seems the most plausible interpretation of the title. There is a pathetic record of unrequited affection running through the tale; but readers will probably not be disappointed in the ending.

Stories of the detection of crime are constantly being put upon the market; but there is a certain fascination about them, and they are pretty sure of a welcome reception from a large class of readers. *Tracked and Taken* is fully up to the average in point of merit, and contains some well-told and exciting descriptions. In many cases the tales are founded upon genuine historical incidents, the well-remembered fraud on the Burlington Gardens branch of the Bank of England, for instance, being laid under contribution, with only a slight alteration of names and leading details.

J. BARROW ALLEN.

CLASSICAL SCHOOL BOOKS.

A History of Greece. By C. W. C. Oman. (Rivingtons.) The schoolmaster's choice of a manual for his class will be made considerably easier by the publication of this new history. Mr. Oman, in accordance with what seems to be the taste of the day, omits the legends and many of the picturesque personal stories which used to give a certain piquancy even to school histories of Greece; but he has written a clear, vivacious, and interesting summary of the history, well up to modern research, and recalling in many happily chosen phrases memories of the great Greek authors on whom it is based. Considering the size of the volume, we find it amazingly full of information, and it combines readableness with solidity in a very taking fashion. It is a general view that Mr. Oman gives us, and the proportions of each object in the view have been carefully studied and well observed. Even the military aspect of events, often neglected and slurred over by the civilian writer, is clearly put before us; and we know of no one who makes plainer to non-professional readers the elementary strategy and tactics of Greek commanders. Mr. Oman makes a bold and not improbable suggestion that Kleomenes, the innovating King of Sparta, never committed suicide, but was made away with by the ephors; and the whole book is pleasantly fresh in its handling of well-worn topics. We are not sure that Mr. Oman is quite accurate in telling us that the sayings of the priestess of Apollo were always delivered in hexameter verses. Herodotus quotes some prose-oracles from Delphi, and Plutarch (*De Pyth. Or.*) speaks as if prose was regularly used at one time. Is it true again, that the ephors "made Ariston divorce his barren wife?" Is not Mr. Oman thinking of the attempt (which failed) to make Anaxandridas do so? It is curious, and a little disheartening, to notice how our last two English historians of Greece flatly contradict each other in their estimate of the historical value of Homer's poems. Mr. Oman is of opinion that Homer throws "a flood of light" upon the prehistoric age in Greece, and that he painted an "idealised picture of the actual political and social life of his own day." Mr. Abbott wrote (1888) that Homer "is of little or no value as evidence of the early civilisation of Hellas."

Models and Exercises in Unseen Translation. By H. F. Fox and Rev. T. M. Bromley. (Oxford: Clarendon Press.) This collection differs from its now numberless brethren in two respects: (1) It is longer, and therefore contains more variety, and can afford to mix together such familiar passages as "Strenuus et fortis causisque Philippus agendis" (pp. 88-9), or Evander's welcome to Æneas (pp. 138-9), with pieces of Statius, Martial, and Manilius—authors lying outside the absurdly contracted range of ordinary classical reading; (2) It begins by giving specimens of, as well as for, translation; the first eighty and odd pages consist of Latin and Greek passages, rendered on the opposite pages by well-known scholars, such as Mr. Raper, Profs. Campbell and Goodwin, Mr. J. A. Symonds, Mr. A. Sidgwick, and others, including the editors. There is much to be said for this plan of showing people how to do it well, before setting them down to do it. We doubt, however, the wisdom of giving verse renderings of specimens, as *e.g.* on pp. 71-3; if given at all they should be of the best. What a disservice it is to scholarship that a clever lad should be led to suppose that the notable passage in the *Oed. Col.*

τὸ μέν τις οὔ, νεαρὸς οὔτε γήρᾳ
σημαίνων, ἁλιώσει χερὶ πέρσας · ὁ γὰρ αἰὲν ὁρῶν κύκλος
λεύσσει νιν Μορίου Διὸς
χἀ γλαυκῶπις Ἀθάνα—

is well rendered by an experienced translator as follows:—

And young or old no captain's arm
Shall ravage or downhew it,
For the sleepless orb of Morian Zeus
And grey-ey'd Athene view it!

We do not quite like Mr. Sidgwick's "muffled might of fetters," for χαλινῶν ἀναύδῳ μένει in the *Agamemnon* (p. 49). Æschylus clearly means "muffling," not "muffled," and χαλινῶν, is more specific than "fetters." A more serious defect is the absence of an index, which a book of these dimensions seriously needs. Is there any authority for such a scansional monstrosity as "flexoanimo" (p. 201)? Any reason why part of the same passage should occur on pp. 156, 187? Why, in the heading of lxxii., does a well-known line of Catullus appear as "Nox est una longa dormienda est"? Why should Browning be mangled to make a heading for lxxv.:

"O, to be in England!
Now that summer's there?"

For "summer" read "April." These are trifles, but books to encourage exact scholarship should be exact. It is wise, we think, to give headings to such pieces as these. We doubt if it is wise to scatter passages quite so broadcast, with no arrangement under authors, or subjects, or periods. And more care was wanted in revising proofs—cf. l. 14 of cxix; and the punctuation of the last line but one of cxlix. The selection of Greek pieces (pp. 243, 423), is good, but defective in cheric passages.

Models and Materials for Greek Iambic Verse. By J. Y. Sargent. (Oxford: Clarendon Press.) Yet another attempt, and that by a practised hand, to facilitate and amplify a knowledge of Greek by means of verse composition. Mr. Sargent gives us about 150 pages of characteristic Greek passages from the dramatists, arranging them in subjects alphabetically—*e.g.* Advice, Battle, Change, Gods, Law, &c.—some mere maxims, some passages of considerable length; but all not only well worth reading in themselves, but possessing, in a greater or less degree, some affinity to passages of English classical literature, which passages follow (pp. 155-240), and are intended to be translated by the light of the already perused Greek passages. Sometimes the resemblance is close, sometimes a mere hint or touch. But undoubtedly this is the way to give really intelligent boys who read English poetry a real interest in converting it into Greek. Our own feeling is that this, though a good and useful thing, does not meet the main difficulty, which is how to make Greek composition useful to intelligent boys who do not care about English poetry. The former class will be helped, by this book, to do something which they will in some measure do for themselves; the latter class will, we fear, be untouched by it. Still, the tracing of the countless resemblances—*e.g.* between Sophocles and Shakspere—is in itself a gain, whether we turn the latter into good iambics or not. The last part of the book (pp. 240-301) contains miscellaneous pieces of English, with references to passages in the Greek tragedians, which may be profitably consulted before embarking on a rendering. Some of these pieces—*e.g.* that on p. 243—are somewhat hackneyed; and the passage from "Comus" (p. 258) has been rendered, with the rest of that poem, by Lord Lyttleton. Why is the attendant spirit called Thirsis here? There is an index of references, well put together—a much better thing than a vocabulary for advanced students.

Homeric Grammar for Schools. By F. E. Thompson. (Rivingtons.) A school Homeric grammar is distinctly a need at present. The sketch prefixed to Mr. Monro's *Iliad* is admirable; but it is a little difficult for boys, perhaps owing to condensation. Apart from this sketch there is, so far as we know, no respectable English school-book on the subject. We cannot, however, assert that Mr. Thompson has quite filled the gap. His Accidence, certainly, is in parts neither lucid nor correct. In scholarship Mr. Thompson seems to depend

wholly on Mr. Monro's larger *Homeric Grammar*. Of advances in philology made since that book was published, he seems to know very little; and, though he occasionally quotes Messrs. King and Cookson, we do not feel sure that he has always apprehended their meaning. We are happy to be able to say that the Syntax is much better done, and is more worthy of Mr. Thompson's high reputation as a grammarian. But, as a whole, the book is not quite adequate. Several questions in different parts of the volume are disposed of with the remark that more details will be found in Mr. Monro's Grammar. But this is just what the school-reader will not want to be told. On the whole, we fear that, while Mr. Thompson's work may be useful to many, it will not take its place as a standard school-book until it has been carefully revised.

Sportella: or, Unseen Passages for Higher Forms. By J. H. Fowler. (Rivingtons.) Books of this kind are plentiful. They generally, however, err in selecting too freely from well-known authors, so that it is always a chance if the piece be or be not "unseen" to individual boys in higher forms. Mr. Fowler has striven to avoid this fault by discarding such well-known authors as Virgil and Sophocles, and ranging outside the familiar field. In Part I. (Latin), we find passages from Seneca and Valerius Maximus, Terence and Propertius, Plautus and Suetonius, Persius and Martial, as well as from the less hackneyed parts of Cicero and Ovid; while in Part II. we meet not only Plato and Xenophon, but Mimnermus, Theophrastus, Apollonius Rhodius, and even Polybius. One of the extracts—104, from Xenophanes—is not only a good testing piece, but contains advice, brightly put, which most boys need greatly. The book would give intelligent boys a useful reminder of the variety both of Latin and Greek literature. We incline to think, however, that some longer extracts would improve it, particularly if it is to be used for oral construing. An index also is desirable.

NOTES AND NEWS.

WE are glad to learn that Messrs. Smith and Elder have in preparation a shilling volume of Selections from Robert Browning's Works, and that the Browning Society is trying to get one of its members to write a shilling handbook to Browning. Meanwhile Mr. B. Sagar is working at his Browning Lexion. Port Elizabeth in South Africa and Copenhagen are the last two places abroad at which Browning reading clubs have been founded. One has also been started in the East of London.

THE publication of Dr. Nansen's account of his recent expedition to Greenland has been postponed till October.

MR. THOMAS STEVENS, of "Round the World on a Bicycle" fame, who was the first person from the outside world to meet Mr. Stanley on his return from "Darkest Africa," having been sent out in search of the explorer by the *New York World*, has written an account of his adventures in a work called *Scouting for Stanley in East Africa*, which will be published about June 25 by Messrs. Cassell & Co.

MR. WILLIAM HEINEMANN will publish next week Archdeacon Farrar's impressions of the Passion Play at Ober-Ammergau. The book will be daintily got up, and will contain views of that small Bavarian village which is now attracting a weekly average of four thousand visitors from all parts of the globe.

MR. T. FISHER UNWIN is publishing a volume of poems by a new writer, "Cyfaill," containing translations from Plutarch and Sappho, as well as original verse.

A NEW collection of Australian stories, edited by Mrs. Patchett Martin, entitled *Under the Gum-tree*, will be published by Messrs. Trischler & Co. about the end of June. Among the chief contributors are Mrs. Campbell Praed, "Tasma," Mrs. Lance, Mr. H. B. Marriott Watson, Mr. Robert Richardson, Dr. Mannington Caffyn, Mr. Edmund Rawson, and Mr. Hume Nisbet.

A VOLUME of Manx Folk-Stories, by Mrs. J. W. Russell, entitled *Shadow-Land in Ellan Vannin*, is announced by Mr. Elliot Stock for early publication.

THE tenth volume of Prof. Buchheim's "Series of German Classics," consisting of an annotated edition of Schiller's *Jungfrau von Orleans*, will be published very shortly by the Clarendon Press. In an historical and critical introduction the editor contends that the strictures pronounced by certain critics on this brilliant tragedy are groundless.

MESSRS. DEAN & SON have nearly ready for publication *Bismarck Intime*, by a Fellow Student; and *Scenes Through the Battle Smoke*, by the Rev. Arthur Male, who served as an army chaplain in the Afghan and Egyptian campaigns, with illustrations by Mr. Sidney Paget, military artist to the *Illustrated London News*.

MESSRS DEAN & SON also announce a work on *Canary Birds*, by Dr. Karl Russ, containing an account of the history of the canary, full details as to the various breeds, and chapters on pairing, colour, breeding, feeding, aviaries, and diseases.

MESSRS. HUTCHINSON & CO. announce for publication in a few days *The Lumley Wood Mystery*, by Mrs. G. A. Lethbridge Banbury, with numerous illustrations by Mr. J. Bernard Partridge.

MESSRS. REMINGTON & CO. will this week issue a novel, by Mr. Hugh Downe, entitled *Innocent Victims*, which deals with the labour and strike questions in the metropolis, and their effects upon the workman's family.

MESSRS. SWAN SONNENSCHEIN & CO. will issue very shortly in their "Young Collector Series" a volume on *Chess Problems:* their Composition and Solution, by Mr. James Rayner, problem editor of the *British Chess Magazine*.

THE committee of the Alpine Club have decided to endeavour to bring out a new edition of Ball's *Alpine Guide* as the most fitting tribute to the memory of the first president of the club, and in order to retain for the work its place in the front rank of Alpine guide books. The first edition of the book, appealing as it did, especially at the time of its appearance, to a limited public only, was not a success from a financial point of view; and the committee have, after careful examination, come to the conclusion that it will be necessary to raise a fund amounting to £750 before the work of a second edition can be taken in hand. They therefore now appeal to the members of the Alpine Club, to the friends of Mr. Ball who desire to perpetuate his memory, and to all who take an interest in the Alps and in Alpine literature, for promises of subscriptions towards that fund. Such subscriptions will be payable when the aggregate sum promised amounts to £750; should that sum not be reached, the entire project would have to be abandoned. It is intended that subscribers of one guinea and upwards shall receive a copy of the entire work free. The fund and the superintendence of the work will be under the control of the committee for the time being of the Alpine Club. The editor of the *Alpine Journal* has consented to undertake the duties of editor-in-chief.

A NEW edition is about to be published by Messrs. Dean & Son of *The Illustrated Book of Wonders, Events, and Discoveries*, by John Timbs. Chapters are included on the submarine telegraph, by Mr. Peter Lund-Simmonds, and on the ragged school movement, revised by the secretary of the Ragged School Union, and extended to the present date.

ON Wednesday next, June 18, Messrs. Sotheby will sell the MSS. left by Wilkie Collins. These include not only the original drafts of most of Wilkie Collins's published works, but also the MS. of plays and Christmas stories in which he collaborated with Dickens, and some verses which Dickens wrote for these plays. The catalogue, which is exceptionally full, is illustrated with three facsimiles.

THE annual meeting of the National Indian Association will be held on Wednesday next, June 18, at 4.30 p.m., at the Westminster Palace Hotel, with Lord Reay in the chair. Lord Herschell, Sir Alfred Lyall, and Sir Charles A. Turner are among those who are expected to address the meeting.

THE eighth volume of the new edition of De Quincey's *Collected Writings* (Edinburgh: A. & C. Black) consists of Speculative and Theological Essays, brought together by the editor, Prof. Masson, from various quarters. All of them had previously appeared in the Collective Edition; but Prof. Masson's industry has not be able to discover in what magazine the paper "On War" first appeared. For frontispiece there is given a reproduction of Herschel's figure of the nebula in Orion, which gave occasion for one of De Quincey's famous passages of imaginative writing.

MR. A. PATCHETT MARTIN writes to us that his Life of Lord Sherbrooke will not be published at so early a date as has been stated elsewhere. He also corrects a slip in the ACADEMY of last week, according to which the prefixed memoir was represented as being "by" and not "of" Sir John Coope Sherbrooke. Sir John, who was a distinguished Indian and Peninsular veteran, died in 1830.

UNIVERSITY JOTTINGS.

WE hear that the Rev. A. H. Sayce has resigned, as from the end of the present year, the deputy professorship of comparative philology at Oxford, to which he was appointed in 1876, on Prof. Max Müller's retirement from the active duties of the chair.

THE name of Prof. W. W. Goodwin, of Harvard—author of *Syntax of the Moods and Tenses of the Greek verb*—has to be added to those given in the ACADEMY of last week upon whom the honorary degree of D.C.L. will be conferred at the Oxford Commemoration. We understand that it would have been included in the former list if it had then been certain that the professor could be present.

THE council of the senate at Cambridge have elected the Rev. Dr. Henry Barclay Swete to the regius professorship of divinity vacant by the resignation of Bishop Westcott. Dr. Swete was formerly a fellow of Caius, and at present holds the chair of pastoral theology in King's College, London. His chief work is a critical edition of the Septuagint for the Pitt Press, of which the first volume (Genesis to 2 Kings iv.) appeared in 1887.

THE *Oxford Magazine* states that the curators of the Bodleian have unanimously resolved to take in hand, and produce as rapidly as may be, a summary catalogue of the MSS. in the library.

THE following public lectures are announced at Oxford: On Friday, June 13, "Bulgaria, Historical and Literary: the Resurrection of a Nation," by Mr. W. R. Morfill, reader in Slavonic; on Saturday, June 14, "The In-

fluence of British Rule on Law in India, as compared with the History of Law in the Provinces of the Roman Empire," by Mr. James Bryce, regius professor of civil law; and, on the same day and hour, "Personal and Literary Characteristics of the Emperor Baber," by Mr. Sidney J. Owen, reader in Indian history.

THE readership in Roman law at Oxford becomes vacant at the end of the present term.

THE General Board of Studies at Cambridge propose that the status of Mr. Adam Sedgwick, who has taught comparative morphology since Prof. Balfour's lamented death, should be raised from that of university lecturer to reader, though they are unable to recommend a larger salary than £100.

PROF. ADAMS—following an example which, so far as we know, is more honoured at Cambridge than at Oxford—has contributed £100 towards the purchase of a site for the Newall Telescope.

THE University of Edinburgh has conferred the honorary degree of Doctor of Laws on Mr. H. M. Stanley—on June 10, the very day on which he was unable (by reason of other engagements in Scotland) to receive the same distinction at Cambridge.

THE annual gathering of students, past and present, of Queen's College, Harley Street, will be held on Saturday next, June 21, at 4 p.m., when an address will be given by Bishop Barry.

ORIGINAL VERSE.

A DAUGHTER OF THE NILE.

She, she was laid away
From the living light of day,
In the early far-off ages, while yet the Sphinx was young;
And the quiet earth hath kept her
Since they who wailed and wept her
Cried their cry of lamentation in the old Egyptian tongue.

She, she has rested well,
For yet a glance can tell
The latest hands that touched her were loving, longing hands;
Then let her calmly slumber,
Through years we shall not number,
At peace for endless aeons in the drifting desert sands.

M. P.

MAGAZINES AND REVIEWS.

THE June number of *Folk-Lore* (David Nutt) opens with an article by Mr. J. G. Frazer, on "Some Popular Superstitions of the Ancients," which should be read by all who may find themselves unable to study his two elaborate volumes entitled "The Golden Bough." He here collects, chiefly from the less-known classical authors, a number of superstitious practices of the old Greeks and Romans, for which he finds parallels among modern savages. A notable feature in the article is its convincing clearness. Prof. A. C. Haddon continues his "Legends from Torres Straits"; and Mr. Alfred Nutt contributes an elaborate report upon the progress of study in Celtic myth and Saga during the past eighteen months. Finally, the Index of Archaeological Papers is continued from the *Archaeological Review*.

THE June number of the *Library* (Elliot Stock) has two notable papers. Mr. E. Gordon Duff has brought together all that is known about "Frederick Egmondt, an English Fifteenth-Century Stationer." The title is not very happily chosen; for Egmondt was not an Englishman, and it appears that he had books printed for him at Paris (for Parrhisius read Parrhisiis, *bis*) as late as 1521. Missals and Breviaries for English use were printed for him at Venice between 1493 and 1495; and these re chiefly preserved, often only in fragments, in the college libraries at Oxford and Cambridge. The other article is an obituary notice of William Blades, signed D., which points out his services in the foundation of scientific bibliography by the side of Henry Bradshaw. We may also mention a notice of the pamphlet upon printing at Avignon in 1444, which was reviewed in the ACADEMY of May 17.

THE HONORARY DEGREES AT CAMBRIDGE.

THE following are the speeches delivered by the Public Orator, Dr. Sandys, in presenting the several persons on whom honorary degrees were conferred in Congregation at Cambridge on June 10:

PROF. JOWETT.

"Primus omnium incedit hodie Collegii Balliolensis magister, Academiae Oxoniensis haud ita pridem procancellarius, vir Academiae pulcherrimae inter decora praecipua iamdudum numeratus. Litteras Graecas per dimidium fere vitae suae spatium professus, liberalitate amplissima et historiae et philosophiae antiquae thesauros, etiam eis qui Graece nesciunt, nuper identidem reclusit. Thucydidis obscuritatem stilo imprimis lucido interpretatus, opus eius immortale non modo aetatis huius actis diurnis sed etiam populi Atheniensis lapidibus inscriptis aliquanto maius esse Britannis ostendit. Ipso Platone de caelo suo in vitam nostram cotidianam deducto, (ne alios commemorem) oratori certe maximo Britannico, quem nuper amisimus, litterarum tractus prius ignotos patefecit. Aristotelis denique Politica patrio in sermone non minus feliciter reddidit quam luculenter illustravit. Idem, velut alter Socrates, quid alii revera in animo gestent, quam sagaciter indicat, quam sollerter elicit! Collegio suo insigni quam fidelis; discipulis suis, qui totius Academiae totiens velut flos et robur exstiterunt, quot annos quam totus deditus! Tali in viro quis non tutoris et magistri imaginem antiquam nobis redditam statim agnoscet?

"'Di maiorum umbris tenuem et sine pondere terram
spirantesque crocos et in urna perpetuum ver
qui praeceptorem sancti voluere parentis
esse loco.'"

CANON LIDDON.

"Isidis in ripa diutius moramur, Academiae templum libenter intramus, oratorem ibi magnum intuemur argumenti magni, argumenti divini conscium, Academiae prope totius aures mentesque erectas tenentem. Thamesi flumine postea devecti, eundem urbis maximae maximo in templo coram immensa civium multitudine elocuentia solita contionantem agnoscimus. Hodie vero Cami prope marginem rursus eundem contemplati, ante omnia recordamur quali amicitia, Sancti Pauli canonicorum in ordine, cum collega suo Cantabrigiensi, postea episcopo Dunelmensi consecrato, coniunctus fuerit. Amicitiam illam testatur Patrum Apostolicorum ab episcopo illo editorum dedicatio, testatur oratio qua amicus superstes episcopi desideratissimi memoriam prosecutus est. Non tamen obliviscimur quanto studio collegae sui Oxoniensis, linguae Hebraicae quondam professoris, vitae conscribendae sese dedicaverit, quem ne episcopatus quidem honos iam tandem merito oblatus opere ab incepto revocare potuerit. Interim Sancti Pauli in aede venerabili, in statione sibi divinitus commissa, moderatione quanta eloquentiam suam non partium studiis excitandis accommodavit sed religioni purae populo toti commendandae consecravit! Arcis divinae super muros velut speculator et custos positus, caeli praesagia quam acriter prospicit, quam fideliter denuntiat! Talium certe virorum exemplo vatis Hebraei verba antiqua denuo vera esse facta crediderim:

"'Super muros tuos, Ierusalem, constitui custodes; tota die et tota nocte in perpetuum non tacebunt.'"

SIR ANDREW CLARK.

"Salutamus deinceps salutis ministrum, Aesculapii e filiis unum, quem idcirco praesertim Machaona nominaverim quod saeculi nostri oratorum cum Nestore ipso totiens consociatus est;—nisi forte, Romano potius exemplo delectatus, mavult Asclepiadis illius disertissimi nomen mutuari, quo medico et amico utebatur Lucius Licinius Crassus, saeculi sui oratorum eloquentissimus. In re publica partium liberalium studiosus, in re privata liberalitate singulari insignis, non modo medicinae sed etiam philosophiae et religionis penetralia ingressus est. Etiam antiquos meministis quondam non de corporis tantum salute sed etiam de rebus fere omnibus quae vitam anxiam et sollicitam reddant ab ipso Aesculapio solitos esse oracula exposcere. Viri talis igitur, velut iurisconsulti Romani, domus est velut civitatis oraculum, unde cives eius, ut Apollo Pythius apud Ennium dicit, consilium expetunt, non salutis tantum sed etiam 'summarum rerum incerti,' quos incepti certos 'compotesque consili dimittit.' Ergo virum, quem aut litterarum aut scientiae aut medicinae doctorem nominare potuissemus, iuris doctorem non immerito creamus."

MR. JONATHAN HUTCHINSON.

"Etiam alter Aesculapii filiorum, Podalirius (nisi fallor), hodie nobis sese praesentem obtulit, quem a fratre suo idcirco disiungere neque possumus neque volumus, primum quod professoris in munere quondam erat collega eius coniunctissimus, deinde quod forte quadam domum vicinam atque adeo proximam incolit, denique quod dignitate non minore collegio alteri praesidet, ubi Britanniae chirurgi per tot annos quasi penates suos posuerunt. Medicinae studiosis nota sunt scripta eius per seriem longam edita, in quibus pars ea medicinae quae manu curat illustratur, et litterarum monumentis mandatur. Neque silentio praeterire possumus quaecumque de pathologia praesertim, quam quondam profitebatur, accuratissime scripsit; scilicet mortem ipsam, quae aliis tacet, huic velut rerum naturae vati et interpreti constat esse eloquentem. Neque prorsus intacta relinquimus quicquid de morborum contagione disputavit. Medicorum nemo fortasse Horatii verba in re medica saltem eruditius illustravit:—

"'delicta maiorum immeritus lues.'"

MR. GEORGE RICHMOND.

"Nullum artis genus nunc certe inter nosmet ipsos in honore habetur magis quam id quod virorum insignium imagines pictas posteritati tradit. Consentaneum igitur eum potissimum laurea nostra hodie coronari qui in ea praesertim provincia velut omnium princeps diu regnabat. Sex et quinquaginta anni, magnum vitae humanae spatium, tempore ex eo praeterierunt, quo virum de Afris in libertatem asserendis bene meritum coloribus vividis primum expressit; sex autem et triginta, ex quo Novae Zealandiae episcopi primi imaginem iterum depinxit. Longum est aliorum imagines prope innumerabiles percensere; tria quattuorve milia fuisse perhibentur. Id tantum dico, plurimos per annos inter aequales eius vix quemquam paulo insigniorem exstitisse, cuius vultus imitando non reddiderit. Gratulamur patri, quod in filio suo, saeculi huius tot formarum sive pulchrarum sive aliter insignium pictore eximio, fabularum antiquarum interprete elegantissimo, et nominis et artis suae revera dignum nactus est heredem; viroque tam venerabili, dum vita inter suavem dierum praeteritorum recordationem leniter vesperascit, omnia fausta et tranquilla ex animo optamus. Dixit olim medicinae pater vitam esse brevem, artem vero longam; huic autem artifici laetamur longam concessam esse vitam, artemque eius confidenter auguramur diu fore superstitem."

DR. JOHN EVANS.

"Archaeologiae studia nonnulli certe arida mentis nutrimenta arbitrantur. Hic autem etiam difficili in materia ingenii sui non minus facilis quam felicis alimentum invenit, qui etiam silices duros diu habuit in deliciis, ex ipsoque saxo doctrinae scintillam saepenumero excudit,

"'suscepitque ignem foliis atque arida circum
nutrimenta dedit, rapuitque in fomite flammam.'

Quicquid lapidis, quicquid aeris, quicquid auri et argenti Britannis antiqua usurpabat, assidue

conquisivit; conquisitum erudite illustravit. Britanniae nummorum investigator acerrimus, propterea etiam ultra fretum Britannicum numismate aureo honoris causa donatus est. Neque antiquis tantum thesauris operam dedisse videtur, sed etiam Societatis Regiae praefectus aerario, tot scientiis auxilium quotannis certatim flagitantibus, pecuniae publicae dispensator providus, aequus, benignus exstitit. Quondam Geologicae, iamdudum Numismaticae Societati praepositus, nunc etiam Antiquitatis peritorum Societati maximae summa cum dignitate praesidet. Quot scientiarum trans provincias aquilas suas felices tulit! Quid si non (velut alter ille quem hodie expectabamus)—quid, inquam, si non 'nomen ab Africa lucratus rediit,' tamen laudes eius Musae nullae clarius indicant, quam Calabrae Pierides, neque

"'si chartae taceant quod bene feceris
mercedem tuleris.'

Audite igitur ipsum Ennium viri huiusce praeconia praesagientem:—

"'doctus, fidelis,
suavis homo, facundus, suo contentus, beatus,
scitus, secunda loquens in tempore...
multa tenens antiqua.'"

PROF. SYLVESTER.

"Plusquam tres et quinquaginta anni sunt elapsi ex quo Academiae nostrae inter silvas adulescens quidam errabat, populi sacri antiquissima stirpe oriundus, cuius maiores ultimi primum Chaldaeorum in campis, deinde Palaestinae in collibus, caeli nocturni stellas innumerabiles, prolis futurae velut imaginem referentes, non sine reverentia quadam suspiciebant. Ipse numerorum peritia praeclarus, primum inter Londinenses Academiae nostrae studia praecipua ingenii sui lumine illustrabat. Postea trans aequor Atlanticum plusquam semel honorifice vocatus, fratribus nostris transmarinis doctrinae mathematicae facem praeferebat. Nuper professoris insignis in locum electus, et Britanniae non sine laude redditus, in Academia Oxoniensi scientiae flammam indies clariorem excitat. Ubicumque incedit, exemplo suo nova studia semper accendit. Sive numerorum θεωρίαν explicat, sive geometriae recentioris terminos extendit, sive regni sui velut in puro caelo regiones prius inexploratas pererrat, scientiae suae inter principes ubique conspicitur. Nonnulla quae Newtonus noster, quae Fresnelius, Iacobius, Sturmius, alii, imperfecta reliquerunt, Sylvester noster aut elegantius explicavit, aut argumentis veris comprobavit. Quam parvis ab initiis argumenta quam magna evolvit; quotiens res prius abditas exprimere conatus, sermonem nostrum ditavit, et nova rerum nomina audacter protulit! Arte quali numerorum leges non modo poetis antiquis interpretandis sed etiam carminibus novis pangendis accommodat! Neque surdis canit, sed 'respondent omnia silvae,' si quando, inter rerum graviorum curas, aevi prioris pastores aemulatus,

"'Silvestrem tenui musam meditatur avena.'"

MR. ALEXANDER J. ELLIS.

"Claudit seriem viri eiusdem aequalis, qui doctrinae rudimentis primum Salopiae, deinde Etonae, denique Trinitatis in collegio maximo imbutus, eadem in Academia isdem e studiis laurem suam primam reportavit. Sed ne his quidem finibus contentus, etiam musices mysteria perscrutatus est, et philologiae provinciam satis amplam sibi vindicavit. Quanta perseverantia etiam contra consuetudinem, ut Quintiliani verbis utar, 'sic scribendum quidque iudicat, quomodo sonat'! Quanta subtilitate de linguae Graecae et Latinae vocalibus disputat; quam minuta curiositate etiam patrii sermonis sonum unumquemque explorat! A poetis nostris antiquioribus exorsus, non modo saeculorum priorum voces temporis lapsu obscuratas oculis et auribus nostris denuo reddidit, sed etiam nostro a saeculo in dialectis variis usurpatam litterarum appellationem, signis accuratis notatam, posteritati serae cognoscendam tradidit. Venient anni (licet confidenter vaticinari) quibus dialectorum nostrarum tot varietates, non minus quam Arcadum et Cypriorum linguae antiquae, hominum e cognitione prorsus obsolescent; tum profecto viri huiusce scriptis cura infinita elaboratis indies auctus accedet honos.

"'Mortalia facta peribunt,
nedum sermonum stet honos et gratia vivax.'

Interim a nobis certe sermonis Britannici conservator animi grati testimonium, honoremque diu debitum, diu duraturum, accipiet."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BAISSAC, Jules. Les grand jours de la sorcellerie. Paris: Klincksieck. 10 fr.
BULLE, O. Dante's Beatrice im Leben u. in der Dichtung. Berlin: Hüttig. 2 M. 50 Pf.
CHABOT, A. Promenade en Hollande de Rouen au Helder. Paris: Quantin. 3 fr. 50 c.
DONAT, l'ars minor de: traduction française, p.p. Léon Dorez. Paris: Picard. 7 fr.
GEBSPACH. Les tapisseries coptes. Paris: Quantin. 8 fr.
HAURÉAU, B. Des poèmes latins attribués à Saint Bernard. Paris: Klincksieck. 3 fr. 50 c.
LECLERC, Max. Lettres du Brésil. Paris: Plon. 3 fr. 50 c.
SCHYNSE, Père. A travers l'Afrique avec Stanley et Emin-Pacha. Publié par Ch. Hespers. Paris: Hinrichsen. 8 fr. 50 c.
VITROLLES, Amélie de, sa vie et sa correspondance. Paris: Didier. 15 fr.
VOGEL, E. Marco da Gagliano. Zur Geschichte des Florentiner Musiklebens von 1570 bis 1650. Leipzig: Breitkopf & Härtel. 3 M.

HISTORY, LAW, ETC.

AZIBERT, F. Les sièges célèbres. Paris: Delagrave. 5 fr.
CORRESPONDANCE diplomatique du Comte Pozzo di Borgo et du Comte de Nesselrode, 1814–1818. T. 1. Paris: Calmann Lévy. 7 fr. 50 c.
DUBOUT, Axel. La fin du parlement de Toulouse. Toulouse: Armaing. 5 fr.
FRÖHLICH, F. Das Kriegswesen Cäsars. 2. u. 3. Tl. Zürich: Schulthess. 1 M. 40 Pf.
GERTH, G. Der Begriff der Vis maior im römischen u. Reichsrecht. Berlin: Siemenroth. 4 M.
HAUCK, A. Kirchengeschichte Deutschlands. 2. Tl. 2. Hälfte. Auflösung der Reichskirche. Leipzig: Hinrichs. 6 M.
ISENBECK, J. Das nassauische Münzwesen. Wiesbaden: Lützenkirchen. 10 M.
JUBAINVILLE, H. d'Arbois de. Recherches sur l'origine de la propriété foncière et des noms de lieux habités en France (périodes celtique et romaine). Paris: Thorin. 16 fr.
PLANUDIS, M., monachi, epistulae, ed. M. Treu. Breslau: Koebner. 6 M.
SCHUBERT, R. Herodots Darstellung der Cyrussage. Breslau: Koebner. 2 M. 40 Pf.
THOUMAS, le général. Les grands cavaliers du premier empire. 1re Série. Paris: Berger-Levrault. 7 fr. 50 c.
URKUNDENBUCH. Dortmunder. Bearb. v. K. Rübel u. O. Roese. II. Bd. 1. Hälfte. 1372–1394. Dortmund: Köppen. 10 M.
URKUNDENBUCH, liv-, est- u. curländisches. 9. Bd. 1436–1443. Riga: Deubner. 20 M.
WELSCHINGER, H. Le roman de Dumouriez. Paris: Plon. 3 fr. 50 c.
ZELLER, Jules. Les empereurs du XIVe siècle: Habsbourg et Luxembourg. Paris: Didier. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

BERTHELOT. La révolution chimique: Lavoisier. Paris: Alcan. 6 fr.
BOIBAC, E. La dissertation philosophique. Paris: Alcan. 6 fr. 50 c.
BLANCKHORN, M. Beiträge zur Geologie Syriens: Die Entwickelung d. Kreidesystems in Mittel- u. Nord-Syrien. Berlin: Friedländer. 30 M.
BUSCH, F. Beobachtungen üb. die atmosphärische Polarisation. Arnsberg: Ritter. 1 M. 60 Pf.
FRITSCH, G. Die elektrischen Fische. Nach neuen Untersuchgn. anatomisch-zoologisch bearbeit. 2. Abth. Die Torpedineen. Leipzig: Veit. 30 M.
HOERNES, R., u. M. AUINGER. Die Gasteropoden der Meeres-Ablagerungen der 1. u. 2. miocänen Mediterran-Stufe in der österreichisch-ungarischen Monarchie. 6. Lfg. Wien: Hölder. 20 M.
JURISCH, K. W. Die Verunreinigung der Gewässer. Berlin: Gaertner. 10 M.
SCHULZE, E. Fauna piscium Germaniae. Potsdam: Döring. 1 M. 50 Pf.

PHILOLOGY, ETC.

ARRAS, Gautier d', Œuvres de, p.p. E. Loseth. T. 1. Eracle. Paris: Bouillon. 9 fr.
HÖFER, F., u. M. KRONFELD. Die Volksnamen der niederösterreichischen Pflanzen. Wien: Seidel. 4 M.
KLEINPAUL, R. Die Rätsel der Sprache. Grundlinien der Wortdeutung. Leipzig: Friedrich. 10 M.

CORRESPONDENCE.

THE ORIENTAL CONGRESS.

Halle (Saale): June 6, 1890.

I beg to state that I entirely agree with the correspondent who signs himself "One of the English Delegates" on p. 373 of the ACADEMY of May 31. His sentiments on the subject are mine; and in case his testimony should seem incomplete without a name, you may take mine.

A. MÜLLER.

[We have received a further letter from the English Delegate, who has no reason to conceal the fact that he is Mr. E. Delmar Morgan; and also a letter on the other side from M. Jules Oppert. But, in view of the steps that have already been taken to summon a Congress at London in 1891, it seems most undesirable to continue a controversy with regard to what is past and had better be forgotten.—ED. ACADEMY.]

THE DEDICATION OF SHAKSPERE'S SONNETS.

London: June 2, 1890.

In the new volume of the German Shakespeare Society's *Jahrbuch* is a review by Mrs. Charlotte Stopes of my recently published Commentary on the Sonnets. With regard to Mrs. Mary Fitton, Mrs. Stopes repeats to a considerable extent what she said in a recent communication to the ACADEMY; and I do not think it necessary to add anything to my reply in the ACADEMY for March 8.

In this learned lady's article in the *Jahrbuch* there are several other matters of interest and (so I venture to think) some errors to which, if considerations of space allowed, I might advert. I restrict myself, however, to one matter to which Mrs. Stopes evidently attaches great importance; and it has been, I believe, adverted to before—the apparent incongruity between the dedication of the Sonnets, supposing it addressed by Thomas Thorpe (T. T.) to William Herbert, Earl of Pembroke, and the tone and manner which Thorpe adopted in dedicating a book to the same nobleman in 1616. It is argued, therefore, that "Mr. W. H." cannot possibly have been the Earl of Pembroke. Some facts, however, in relation to some of Thorpe's dedications will, as it seems to me, go far to show that the argument drawn from this seeming incongruity and difference is without validity. And it should be remembered, as was pointed out by Dr. Furnivall, that the dedication of the Sonnets is of course affected by the concealment intended in the designation "Mr. W. H.," while there is no similar disguise in the dedication of 1616. But the facts I am about to adduce will render it scarcely necessary to take this consideration into account.

For convenience of reference, it may be desirable to give the dedications to which I have just alluded. First, that of the Sonnets:—

"To the Onlie Begetter of these Insuing Sonnets
Mr. W. H.
All Happinesse and that Eternitie Promised by
Our Euer-liuing Poet
Wisheth the Well-wishing Aduenturer in Setting Forth. T. T."

The dedication of 1616 is prefixed to a volume containing translations of "Epictetus Manuall, Cebes' Table, Theophrastus' Characters," all executed by John Healey:

"To the Right Honorable William, Earle of Pembroke, Lord Chamberlain to his Maiestie, one of his most Honourable Priuie Counsell, and Knight of the most noble Order of the Garter, &c.

Right Honourable

It may worthily seeme strange vnto your Lordship, out of what frenzy one of my meanenesse hath presumed to commit this Sacriledge, in the straightnesse of your Lordship's leisure, to present

a peece for matter and model so vnworthy, and in this scribling age, wherein great persons are so pestered dayly with Dedications. All I can alledge in extenuation of so many incongruities, is the bequest of a deceased Man, who (in his life time) hauing offered some translations of his vnto your Lordship, euer wisht if these ensuing were published they might onely bee addressed vnto your Lordship, as the last Testimony of his dutifull affection (to vse his own termes The True and reall vpholder of learned endeavours).

This therefore beeing left vnto me, as a Legacie unto your Lordship: pardon my presumption, great Lord, from so meane a man, to so great a person: I could not without some impiety present it to any other, such a sad priuiledge haue the bequests of the dead, and so obligatory they are, more than the requests of the liuing: In the hope of this honourable pardon and acceptance I will ever rest

Your Lordship's humble deuoted
T. Th."

Now, when Thorpe speaks of the "strangeness," the "frenzy," the "sacrilege," displayed in his addressing Lord Pembroke, it may well seem an unavoidable inference that he had never before addressed a dedication to that nobleman. And, when he speaks of the wish of the "deceased man" that, "if these ensuing were published," they might be dedicated to Pembroke, it seems an equally clear inference that he was offering an entirely new and previously unpublished book. How far such conclusions would be from the truth may be easily shown. There had been issued, in fact, an edition of the same book (excepting only the Theophrastus) in 1610. Nor is this all. This edition had been published by Thorpe; and the dedication, signed by him, "Th. Th.," was addressed to John Florio, asking, apparently, from the allusions to Maecenas and Augustus, that Florio would use his influence with King James on behalf of Healey, the translator of the book, "out of the Greeke originall." Then, as to Thorpe's previously addressing Pembroke, how many times this had occurred we cannot tell, but certainly he had dedicated to Pembroke in 1610 another translation of Healey's, "St. Augustine, of the Citie of God." The dedication to this book is very curious, and the designation of Pembroke as "Patron of Muses and Good Mindes" is entirely in accordance with his having been the friend and patron of Shakspere. So, too, the expression "graceful Lord" should be viewed in relation to the eulogies of personal beauty in the Sonnets; for, as "gracious" precedes, "graceful" cannot be synonymous. Indeed, the whole dedication, as written the next year, is much more appropriate for comparison with the dedication to the Sonnets than the dedication of 1616 already quoted:

"To the Honorablest Patron of Muses and Good Mindes, Lord William, Earle of Pembroke, Knight of the Honorable Order, &c.

"Right gracious and gracefull Lord, your late imaginary, but now actual Trauailer, then to most-conceited Viraginia, now to almost-concealed Virginia; then a light, but not lewde, now a sage and allowed translator; then of a scarce knowne nouice, now a famous Father; then of a deuised country scarse on earth, now of a desired Citie sure in heauen; then of Utopia, now of Eutopia; not as by testament, but as a testimonie of gratitude, obseruance, and hearts-honour to your Honor, bequeathed at hence-parting (thereby scarse perfecting) this his translation at the imprinting to your lordships protecting. He, that against detraction beyond expectation, then found your sweete patronage in a matter of small moment, without distrust or disturbance in this worke of more worth, more weight, as he approued his more abilitie, so would not but expect your Honour's more acceptance."

The dedication concludes:

"Wherefore his legacie laide at your Honour's feete, is rather here delivered to your Honour's humbly thrise-kissed hands by his poore delegate.—Your lordships true-deuoted,

Th. Th."

From this mention of a "legacy" it may seem that Healey was already dead, but this can scarcely have been the case. Probably he had gone for a time to the continent; or the "hence-parting" may be a fiction. Healey's previous work was "The Discovery of a New World; or, a Description of the South Indies, Hetherto Vnknowne. By an English Mercury," of which there is a copy in the Grenville Library, British Museum (no date.) The dedication is addressed "To the True Mirror of Truest Honour, William Earle of Pembroke." The conclusion is:

"Such am I: consecrated to your Lordships seruice: and vnder the protection of this mine owne zeale, aduenture to present you with A discouerie and no discouerie, of a world and no world, both knowne and vnknowne, by a traueller that neuer trauelled. Written first in Latine, and no Latine, and now translated, and yet not translated, by the same man, yet not the same man that first of all pend it.

"Your Honours most zealously deuoted:
"I. H."

Here there is mystification enough, but the answer to the riddle is not very difficult to find. The meaning probably is that Healey's book was based on Joseph (afterwards Bishop) Hall's *Mundus alter et idem*, without being a strict and exact translation. What is said in Thorpe's Dedication of 1610 concerning "Viraginia" refers, no doubt, more particularly, to the second part of the book, "The description of Shee-lande, or Womandeçoia," called "Viraginia" by Hall. The dedication of this book or translation was clearly Healey's; but, from the words of Thorpe in 1616, it would seem that he credits Healey with writing the dedication of Augustine which he himself had signed "Th. Th."

From the quotations I have made it may be seen how little weight is to be allowed to incongruities in Thorpe's dedications. Perhaps we are to infer, though this is by no means certain, that the matter of Thorpe's dedication of the "Citie of God" had been suggested to him by Healey before leaving. This would partially account for what he says, in the dedication of 1616, about Healey's having "offered some translations of his" to Pembroke, though why Healey should prefer that Thorpe should sign the dedication may seem somewhat strange to us. And in relation to the Sonnets, it is by no means impossible, or even improbable, that the matter and form of the dedication was in part suggested by Shakspere, though signed with the initials of Thorpe.

Mrs. Stopes, I should add, though denying that Herbert was the "W. H." of the dedication, yet allows that "the view that the Sonnets were addressed to Herbert seems clearly enough supported to be believed." But if the latter position is true, the former is not likely to be long maintained.

THOMAS TYLER.

THE SPELLING OF "WAS," ETC., IN THE ALLITERATIVE POEMS.

Cambridge: June 8, 1890.

In the poem of "The Pearl," ed. Morris, l. 15, the word "was" is printed "watz"; and so in other places. In l. 65 it is spelt "wace," and rimes with "face." In the latter case the symbol denotes voiceless *s*, as Mr. Sweet duly notes.

I write this in the hope that someone will put me right if I am wrong. If I am right, then one more difficulty is cleared away. If I have been anticipated, I should be glad of the reference. To me it is nothing new; I said as much, orally, many years ago.

My theory is that, in the word "watz," there are two misprints, and that it should be printed "wacz." So, in l. 17, the second word should be printed "docz"; *cf.* Mod. E. *does*. It is well known that *c* and *t* are often written alike. Many a time have I seen the word "certes" written with no difference between the symbols for *c* and *t*. Again, the character ȝ, when final, often means *z*; in fact, it occurs in the seventh line of "The Pearl," where I should print the last word but one as "sydez"; it is, in fact, the Mod. E. *sides*. I explain *c* as a voiceless *s*, and *z* as a voiced one. The compound *cz* possibly denotes that, at this period and in the West Midland dialect, the sound was shifting (in "was," "does," &c.) from the voiceless to the voiced sound; and so, to make sure, the scribe gives us a touch of both. This gives some sense, at least, to the symbol. The spelling with *t* seems to me ridiculous, as no such sound as *t* was ever heard in the word "was" at any period of its history.

WALTER W. SKEAT.

THE "IMITATIO CHRISTI."

London: June 4, 1890.

The Codex Paulanus, which came from Weblingen, and is now in the monastery of St. Paul in Carinthia, has been pointed to as proving the existence of the *Imitatio Christi* before the time of Thomas a Kempis, as it bears the dates of 1384 and 1385. If these dates were genuine, it would, of course, do away with the claim of Thomas to be the author of this famous work; and Wolfgruber has made the most of this in his book on G. Gersen, though the facsimile given by him disproves its genuineness.

In order to make this clear, Dr. Cruise has visited the monastery of St. Paul and taken photographs of six pages of the MS., which he has now published with a "Note" in the *Précis Historiques* for May (Brussels). Any unprejudiced person can see at once from the position of the dates and from the form of the letters that they are a later addition, and consequently of no value in the controversy, especially as the best palaeographers agree that the MS. belongs to the end of the fifteenth century, as do many other MSS. which claim a similar antiquity.

PHILO-KEMPENSIS.

THE MASTS AND YARDS OF A SHIP AND THE SIGN OF THE CROSS.

Yale University: May 29, 1890.

The reviewer of Blair's Bellesheim's *History of the Catholic Church of Scotland* (ACADEMY, May 17) is inclined to ridicule the author for one of his observations. He says:

"Students of early Christian literature are familiar with the piety which saw the sign of the Cross in a thousand familiar objects; but Dr. Bellesheim finds a proof of similar devotion on the part of the monks of Iona in the fact that 'even the masts and yards of their ships were arranged in cruciform fashion.' . . . But weaknesses like this on the part of Dr. Bellesheim, we are bound to say, are exceptional."

This particular weakness, if it be one, is also a weakness on the part of Dr. Reeves, and apparently also of Adamnan. On pp. cxiv.-cxv. of Reeves's *Adamnan* (edition of 1874), the author remarks:

"The sign of the cross was considered effectual to banish demons, to restrain a river-monster, to prostrate a wild beast, to unlock a door, to endow a pebble with healing virtues. . . . Even at sea, the cruciform relation of the masts and yards was regarded as conducive to a favourable voyage."

Dr. Reeves refers to Bk. 2, chap. xlvi., where the following passage occurs:

"Jussi tum nautae antennas, crucis instar, et vela protensis sublevant rudentibus, prosperisque et lenibus flabris eadem die nostram appetentes insulam, sine ulla laboratione, . . . devehimur."

ALBERT S. COOK.

THE WORD "HANSELYN" IN CHAUCER.

London: June 10, 1890.

Neither of your correspondents, it would seem, has observed that there was a baronial family in England named Hanselin, large landowners in Notts and Derbyshire. Ralph Hanselin was a well-known man in the middle of the twelfth century. To those acquainted with the Norman fondness for sobriquets, it will occur that this form "Hanselin" should be compared with "Courtmantel," a nickname of Henry I. This would carry back the history of the word in England, and would favour Prof. Skeat's French derivation. In Domesday, the above name appears as "Alselin."

J. H. ROUND.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 15, 7.30 p.m. Ethical: "The Cardinal Virtues," by Mrs. Sophie Bryant.

MONDAY, June 16, 2.30 p.m. Geographical: Anniversary Meeting.

8 p.m. Aristotelian: Annual Meeting.

TUESDAY, June 17, 3.30 p.m. British Museum: "The Manners and Customs of the Babylonians," III., by Mr. G. Bertin.

7.30 p.m. Statistical: "An Examination of the Coal and Iron Production of the Principal Countries of the World, with reference to the English Coal Question," by Mr. G. G. Chisholm.

8.30 p.m. Zoological: "Some Cases of Repetition of Parts in Animals," by Mr. W. Bateson; "The Diurnal Lepidoptera collected by Mr. W. Bonny, of the Emin Relief Expedition, on the River Aruwimi, Central Africa," by Mr. Henley Grose Smith; "The Hemiptera collected by Mr. Bonny," by Mr. W. L. Distant; "The Coleoptera collected by Mr. W. Bonny," by Mr. H. W. Bates; "Descriptions of new Species of Lepidoptera Heterocera from Central and South America," by Mr. Herbert Druce.

WEDNESDAY, June 18, 4.30 p.m. National Indian Association: Annual Meeting.

8 p.m. Geological: "The Borrowdale Plumbago, its Mode of Occurrence and Probable Origin," by Mr. J. Postlethwaite; "The Valley-Gravels about Reading, with special reference to the Palæolithic Implements found there," by Mr. O. A. Shrubsole.

8 p.m. Microscopical: "The Foraminifera of the Red Chalk of Norfolk, Lincolnshire, and Yorkshire," by Messrs. H. W. Burrows, C. D. Sherborn, and the Rev. G. Bailey.

THURSDAY, June 19, 8 p.m. Linnean: "Observations on the Protection of Buds in the Tropics," by Mr. M. Cresse Potter; "The Distribution of the South-American Bellbird belonging to the Genus *Chasmorhynchus*," by Mr. J. E. Harting; "The Vertical Distribution of Plants in the Caucasus," by Dr. Gustav Radde; "Notes on *Forficulidæ*, with Descriptions of New Genera and Species in the British Museum," by Mr. W. F. Kirby.

8 p.m. Chemical: "Invertase: a Contribution to the History of an Unorganised Ferment," by Messrs. C. O. Sullivan and F. W. Tompson; "The Action of Carbonic Oxide on Nickel" by Mr. Mond and Drs. Langer and Quincke; "The Interaction of Iodine, Water, and Potassium Chlorate," by Mr. H. Basseit; "The Milk of the Gamoose," by Messrs. A. Pappal and H. D. Richmond.

8 p.m. Historical: "The Expulsion of the Jews in 1290," by Mr. G. H. Leonard.

FRIDAY, June 20, 5 p.m. Physical: "The Stretching of Liquids," by Prof. A. M. Worthington; "The Measurement of Electro-magnetic Radiation," by Messrs. C. V. Boys, A. E. Briscoe, and W. Watson; "Notes on Secondary Batteries," by Dr. Gladstone and Mr. W. Hibbert.

SCIENCE.

The Seat of Authority in Religion. By James Martineau. (Longmans.)

THE first part of this volume, occupying about a fifth of the whole work, contains a restatement of the author's religious and ethical opinions. The remainder is devoted to hostile criticism of the authority claimed by Roman Catholics for their Church, and by orthodox Protestants for the New Testament. Of the former portion little need be said. It merely reproduces the substance of some papers contributed by Dr. Martineau to an American periodical more than fifteen years ago, and contains nothing that he has not since set forth with greater fulness and force in his *Types of Ethical Theory* and his *Study of Religion*. It seems to me that both in morals and metaphysics his views are not only erroneous but antiquated, and quite out of touch with the thought of the present day. But the eloquent pages in which they are repeated may secure a more respectful hearing for what comes after them. Even a protest against external authority may carry some authority with it, if by that word we understand personal influence as affecting belief. Even very superior minds are susceptible of such influence; and the most Euclidian reasoning gains in weight by producing an impression that the author knows all about his subject and is ready to prove whatever he says. But, above all, an exorbitant value is attached to what are thought "concessions"; and just as Dr. Martineau's known liberality in theology must have considerably fortified his theistic arguments in popular estimation, so now, by a just compensation, his daring Biblical criticism will at least escape the imputation of being prompted by hostility to religion.

Biblical criticism, in fact, constitutes the staple of Dr. Martineau's attack on the principle of external authority in religion. His polemic against ecclesiastical infallibility, although, in my opinion, adequate to the purpose, is brief, and contains no argument with which persons interested in such questions have not been made sufficiently familiar during the last twenty-one years. But as young people are growing up who know nothing of the controversies that raged round the Vatican Council—I fear there are well-dressed youths and maidens among us who never heard of the Franco-German war—and who read none but new books, the old arguments must be repeated in new form; and nowhere have they been so luminously or powerfully stated as in this chapter on "The Catholics and the Church." There is one page in particular for some passages of which I must make room as a good example of Dr. Martineau's wonderful style:

"No one can desire to deny the claim of SANCTITY for the Catholic Church, if he have studied its influence through dark and troubled ages, and on a long train of devout and devoted minds. That Church has proved its capacity to defy every injustice except its own, to pity every suffering needless to itself, to banish every darkness deeper than the cloister-shade. It has worked out an ideal of character—and approached it in many high examples—truly original as compared with the standard of pagan times, and marked, without sacrifice of force, by a depth and sweetness and patience of self-surrender never known before. But these are Catholic phenomena only because they are Christian. They have re-appeared in all the great sections of divided Christendom; they are a growth from the new piety and tender humanity which have been the response of the heart, wherever the eye of Christ has fixed its look. Who dares to claim these as marking an ecclesiastical monopoly of supernatural grace? . . . If the word [sanctity] denote self-dedication to a perfect moral will, this interior state of mind will manifest itself in an habitual elevation of aim, purity of life, disinterestedness of work, quickness of compassion, and balanced loyalty to truth and love, legible to every eye familiar with the language of character. When I pass through Church history in search of these, I doubtless find them, but in such sparse and partial gleams from a wilderness of passion and of wrong, that secular history itself, though less inspiring in its supreme heights, is less dreary in its ordinary levels, and less dreadful in its darker depths" (pp. 152-53).

One often hears it stated that there is no logical alternative between the Roman creed and the negation of all theology, or at least of revelation. In a recently published and very interesting volume called *The Religious Systems of the World*, I find two lecturers so opposed as Mr. Edward Clodd and Mr. Costelloe joining hands on this ground. Each, of course, hopes to win over the orthodox Protestants to his side. But to me, at least, the alleged alternative seems illusory; and I would earnestly warn my rationalistic friends, as Vernon Lee has already warned them, not to dissociate themselves from the Protestant cause. Every conversion to Rome acts like an aerolite, increasing not only the bulk but heat of the receiving body, a heat which if such conversions go on long enough will burn up them and their rationalism together; while, with the triumph of Catholicism, the qualities which they now admire in their Catholic acquaintances will have disappeared, being in fact due to the infiltration of Protestant ideas.

However this may be, the second part of Dr. Martineau's argument detailing the results of New Testament criticism, while primarily directed against the pretension of orthodox Protestantism to set up the Bible as an authoritative standard of religious belief, is equally though less directly fatal to the Church's claims. These could not survive the proof of a single flaw in their alleged scriptural basis, much less can they be upheld in presence of the demonstration that Gospels and Epistles are penetrated with fiction and fallacy from beginning to end. The sweeping negations of Dr. Martineau seem already to have deeply distressed his admirers in the *Spectator*; and they will doubtless come as an unpleasant surprise to many an English theologian whose misgivings had been lulled to rest by the repeated and unblushing assurance that in Germany itself reaction was triumphant, that the methods and conclusions of the Tübingen school had been flung to the winds, that the early date of the Synoptics, of Acts, even of the Fourth Gospel, of all or nearly all the Pauline Epistles was generally admitted. He will find in these pages position after position of the Tübingen critics still maintained with the most irritating unconsciousness that it has been shouted down by the clamour of an ignorant or interested mob. Nor can he be comforted by the ungenerous taunt that Dr. Martineau still clings in extreme old age to the theories of middle life. This veteran, whose freshness and vigour would more easily be envied than emulated by many a tyro, has been careful to keep himself abreast of contemporary research; and the study of such authors as Scholten, Hatch, Pfleiderer, Holtzmann, Harnack, and

Weizsäcker, to whom he freely acknowledges his obligations in the preface, has clearly not influenced him in a reactionary sense. Of course, it is not implied that the scholars just enumerated are agreed in all their conclusions, or go equally far in impugning the first-hand authority of the New Testament history, or that any one of them would assent to the extreme negations of Dr. Martineau himself. So consummate a rhetorician may not always have avoided the temptation of a little overstating his case. But for the purpose of his inquiry, it really does not matter whether "Mark" is or is not the "Ur-Evangelium," whether Acts and the Fourth Gospel were composed towards the beginning or towards the middle of the second century, how much of the Apocalypse was borrowed from a purely Jewish source. Make the sand hill a little higher or a little lower, it is equally incapable of supporting any solid edifice of belief. Where scholars of the utmost learning, patience, and honesty are not agreed, the pious but unlearned individual can be sure of only one thing, namely, that it would be a revolting injustice to make his eternal or temporal salvation depend on their agreement.

It is worth noting that Dr. Martineau occupies a position even more adverse to the old school of Unitarians than to the orthodox churches. Doctrines which they rejected are now admitted to be perfectly scriptural. Christ's divinity is proclaimed by the Fourth Evangelist; His pre-existence, His heavenly descent, and the vicarious satisfaction made by Him for man's sin are taught in the uncontested Epistles of St. Paul. On the other hand, His Messiahship and His future commission to judge the world—points still upheld by the old Unitarianism as integral to Christian faith—are, in Dr. Martineau's opinion, unbecoming pretensions that were, or would have been, repudiated by the historical Jesus. Whether he still holds to his faith of fifty years ago in the moral perfection of Jesus as constituting in itself a revelation of God to man is not clear; but it seems to me that, amid the general discrediting of evangelical testimony, such a claim could only be upheld on rather arbitrary and subjective grounds.

There is a striking analogy between Dr. Martineau's theory of religious evidence and that expounded one evening by Dr. Chalmers to the young Thomas Carlyle. Christianity is written in us with sympathetic ink; the Bible awakens it. Only the two theologians would have differed widely in their interpretations of the writing exhibited to view, and as to whether more was displayed or disfigured by the source of illumination; for what to the one would be a genial warmth, to the other would be a scorching and consuming fire.

"Christianity as defined or understood in all the Churches which formulate it has been mainly evolved from what is transient and perishable in its sources; from what is unhistorical in its traditions, mythological in its preconceptions, and misapprehended in the oracles of its prophets. From the fable of Eden to the imagination of the last trumpet, the whole story of the Divine order of the world is dislocated and deformed. The blight of birth-sin with its involuntary perdition; the scheme of expiatory redemption with its vicarious salvation; the incarnation with its low postulates of the relation between God and man, and its unworkable doctrine of two natures in one person; the official transmission of grace through material elements in the keeping of a consecrated corporation; the second coming of Christ to summon the dead and part the sheep from the goats at the general judgment—all are the growth of a mythical literature, or Messianic dreams, or Pharisaic theology, or sacramental superstition, or popular apotheosis. And so nearly do these vain imaginations pre-occupy the creeds that not a moral or spiritual element finds entrance there except 'the forgiveness of sins.' To consecrate and diffuse, under the name of 'Christianity,' a theory of the world's economy thus made up of illusions from obsolete stages of civilisation, immense resources, material and moral, are expended, with effect no less deplorable in the province of religion than would be, in that of science, hierarchies and missions for propagating the Ptolemaic astronomy, and inculcating the rules of necromancy and exorcism. The spreading alienation of the intellectual classes of European society from Christendom, and the detention of the rest in their spiritual culture at a level not much above that of the Salvatian Army, are social phenomena which ought to bring home a very solemn appeal to the conscience of stationary churches. For their long arrear of debt to the intelligence of mankind they adroitly seek to make amends by elaborate beauty of ritual art. The apology soothes for a time, but it will not last for ever" (p. 650).

In reading over this superb declamation, I know not which more excites my wonder, the breadth of Dr. Martinean's rhetoric, or the limitations of his logic. For, on his own showing, two supreme forces must be held jointly responsible for this rank growth of poisonous illusion, the infallible conscience of man, and the all-wise providence of God.

ALFRED W. BENN.

CORRESPONDENCE.

SOME SEMITIC ETYMOLOGIES.

The Johns Hopkins University, Baltimore, Md.: May 7, 1890.

1. *Selah.*—The great crux interpretum in the Psalms is the word סלה. I do not care to mention here all the different interpretations and theories; they are well known to Old Testament students. The general opinion is that it is a musical term. I connect סלה with the Assyrian *su-la-a*, "beseeching," "prayer"; *sulû*, "to pray," properly "to lift up the hands," &c.; and explain it as "prayer." In the Codex Sinaiticus, the word stands always in a separate line, and is written in red characters. סלה, prayer, meant that the chanting of the Psalms was interrupted by silent or loud prayer. Thus, in Psalm ix. 16, we read: "Jehovah has made himself known; he has executed judgment, snaring the wicked in the work of his own hands." Now follows *higgayôn selah*, *i.e.*, meditation and prayer by the congregation; and then v. 17 continues in the same strain as v. 16. This etymology of סלה gives, for the first time, the key to the understanding of the διάψαλμα of the LXX. Διάψαλμα denoted the prayer of the congregation, inserted after certain verses in the Psalms. If *selah* were a musical term, we should, above all, expect it in the Hallel-psalms, where it does not occur at all.

2. *Asia.*—Jules Oppert, following J. K. Voss and Ukert, derived the name Εὐρώπη from the Hebrew-Phoenician ערב, an etymology accepted by all philologists and historians. No one, however, has found hitherto a satisfactory etymon for the name ἡ Ἀσία. That ἡ Ἀσία is not an original Greek word is proved by the fact that it does not occur in Greek literature before Pindar and Aeschylus (Pind. *Ol.* vii. 33 and Aesch. *Prom.* iv. 11). In Soph., *O. C.* 694, it is used in the meaning of "east" in general. The continent of Asia was called by the Homeric Greeks Ἤπειρος (from ἄπειρος), which has probably an entirely different etymon from ἤπειρος, Epirus, the mainland of Greece. Suidas defines Ἀσία χώρα as ἡ τῆς ἀνατολῆς (modern Natoly), which definition supports my etymology from the Semitic verb *asû*. In Hebrew, יצא is used for the rising of the sun (Gen. xix. 23, Ps. lxxix. 6, Neh. iv. 15). The same is the case in Assyrian. In II. Rawlinson 39, 14 ff., we read *asû* (Akkadian BA-AB-BAR), followed by *erebu* and *erebu ša Šamši* (whence Εὐρώπη); and, in l. 17, we read BA-AB-BA-RA=*si-it šamši*, "sunrise," followed by *ereb šamši*, "sunset"; *asû ša šamši* and *erebu ša šamši*="to rise and to set," said of the sun, are often found together—*e.g.*, IV. Rawlinson 3, 34b, we read *murus qaqqadi ištu sit šamši ana ereb šamši*, "sickness of the head from sunrise to sunset" (see, also, IV. Rawl. 15, 36, and 38a). In the Esarhaddon Inscriptions (I. Rawl. 45, 7a), we are told that the king marched without a rival, *ultu sit šamši adi ereb šamši*; and in Haupt's *Nimrod Epos* (p. 6019), the scorpion-men are described as *sahip huršân, ana a-si-e šamši u ereb šamši inassaru šamši*, "whirling down mountain forests, they watch the sun from sunrise to sunset." Thus, Asia means the land of the rising sun (*cf.* Zi-pen = Japan; Techmer's *Zeitschrift*, ii., p 75). The name very likely was coined among the Greeks in Cyprus and Crete, where the Assyrians had settlements about the time of Sennacherib (705-681 B C). The Assyrians were the people who said that they came *ištu mat asie šamši*, the οἱ ἐκ τῆς Ἀσίας. They themselves called the country west of Assyria (especially Phoenicia) MAR-TU-KI = *mat ereb šamši*, "the land of the setting sun." (I will add here that I am aware of Pott's *Etymolog. Forschungen*,[2] ii. 2, 875-6, and other works).

3. *Africa.*—Having found the etymology of Asia, I thought of a similar one for Africa. What Pott says in Techmer's *Zeitschrift* (iii., 249 ff.) is entirely unsatisfactory. My start was made from the Latin. The oldest form is the noun Afer, Afri, whence the adjective Africus, Africanus. These passed into Greek as Ἄφροι and Ἀφρικανός. The Romans heard the name from the Carthaginians, and it points to a Semitic etymology. To the early settlers at Carthage, the land south of their country seemed to be nothing but dust, and thus they called it the ארץ עפר (*cf.* the modern Sahara, "the grayish," from the colour of the sand). This name was adopted by the Romans, and passed over to the Greeks. That the name Africa originally denoted only the land around Carthage and between the Syrtes is proved by Dio Cassius 42, 9, and 53, 12; Ptol. iv. 3 and viii. 13-16.

4. Μόθαξ.—H. Ewald, and, above all, Paul de Lagarde, have proved that Semitic ת corresponds in the earlier period to Greek τ; ט = θ; while in later times the order was reversed, Semitic ת was transcribed by θ, and ט by τ. On the basis of this I should say that the earliest Greek form for כתנת was neither χιτάν nor κιθών, still less *χιθών (reconstructed by A. Müller in Bezzenberger's *Beiträge*, i. 299), but κιτών, usually put down in the dictionaries as belonging to a Sicilian dialect. One of the most interesting examples illustrating this law of transliteration in early and late Greek is the following: Utica, Greek Ἰτύκη (in Africa), is derived from the Semitic root עתק, Utica meaning the old town in distinction from Carthage as the Kartha-*hadaśta*, the new town. It shows in its Greek form a very ancient

vocalism. From the same verb עתק, in the meaning of "to set free" (see Lane's Arabic Dictionary, p. 1946, col. 3), I derive the word μόθαξ, which has never before been explained. Μόθαξ is equal to the Arabic partic. pass. *m'utakun*, "a man set free," a *libertus*. It is usually said that μόθαξ is a secondary formation from μόθων. I believe that μόθαξ and μόθων are different words; μόθαξ belongs to post-classical Greek, when ת was rendered by θ and ט was equal to τ.

5. Ἀθήνη, the goddess Athene, and Ἀθῆναι, Athens, hitherto derived one from the other, are merely homonyms. Ἀθῆναι, Athens, goes back to the root ἀθ=μθ (*cf.* μεσσος for μεθjος), while Ἀθήνη is derived from ἀθ for ἀϑ. This stands for ἐνθ=*sent* in Latin *sentire* (*cum aliquo*), "to help," "to go to help" (also see Doric ἔνθω, ἔνθοι, ἔνθων, and ἐνθεῖν). Thus, Ἀθήνη for ἐνθ-ηνη="the helper," "the protector."

6. *Pillegesh*, "concubine."—The Hebrew פילגש in Gen. xxii., xxiv., and xxv.-xxvi., &c., 1 Chron. i. 32, &c., is borrowed from the Greek, and not the Greek from the Semitic.

In conclusion, allow me to express my best thanks for your appreciation of my Index to the *American Journal of Philology*, vols. i.-x. (ACADEMY, April 12, p. 256). I would state, however, that the principle on which it is arranged is by no means borrowed from the "P. Q." indexes of Mr. Griswold, but is an old German device, found, *e g.*, in Fleckeisen's *Jahrbüchern*, &c.

W. MUSS-ARNOLT

SCIENCE NOTES.

AT the meeting of the Zoological Society for scientific purposes, to be held on Tuesday next, June 17, papers will be read by three specialists on the Diurnal Lepidoptera, the Hemiptera, and the Coleoptera, collected by Mr. W. Bonny, of the Emin relief expeditions, on the Aruwimi river in Central Africa.

A SYNONYMIC catalogue of Neuroptera Odonata, or Dragonflies, by Mr. W. F. Kirby, will be published shortly by Messrs. Gurney & Jackson, Mr. Van Voorst's successors. It is the author's intention, as soon as this work is out of hand, to proceed to press with the first volume of his great catalogue of moths, Lepidoptera Heterocera, upon which he has been working for nearly twenty years.

THE library of the Association for the Improvement of Geometrical Teaching has recently received from Dr. Hirst, its first president, the gift of a valuable collection of about forty volumes on geometry. The appeal addressed to authors and publishers has been very favourably responded to; and the association has also acquired by purchase an interesting collection of upwards of twenty older text-books, including the *Elements of Algebra*, by Nicholas Saunderson, the blind Lucasian professor, and Stirling's *Methodus Differentialis*.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(*Tuesday, May 13.*)

DR. J. G. GARSON, vice-president, in the chair. — Mr. Francis Galton exhibited a new instrument for measuring the rate of movement of the various limbs. The method adopted was explained by referring to the action of a spring measuring tape. When the end of one of these is pulled out and then let go, it springs sharply back, the tape running cleanly through a slit. If it runs back more quickly than the hand could follow it, then, if the end of the tape be retained in the hand that gives the blow, the tape will run through the slit at the exact rate at which the blow is given. The hand need not be near the tape; it may be connected with it by a long thread, and the instrument will thus be guarded from injury. The thread during part of its course is arranged to travel vertically, and passes through a small inverted cone which is fixed to it; it then passes loosely through a cylindrical bead of white ivory, the lower end of which rests on the base of the cone. When the moving thread is suddenly arrested, the bead is tossed up to a height dependent on the velocity of the thread at the time and place when it was stopped. The momentary pause of the white bead when it ceases to ascend, and before it begins to descend, enables the height it has attained to be read off upon an appropriate scale, which tells at how many feet per second the thread was moving at the time it was checked.—Dr. G. W. Leitner read a paper on "The Ethnographical Basis of Language, with special reference to the Customs and Language of Hunza." The Hunzas are nominal Muhammedans, but they use their mosques for drinking and dancing assemblies. There is little restriction in the relation of the sexes, and the management of the state in theory is attributed to fairies. No war is undertaken unless the fairy gives the command by beating the sacred drum. The people are not true Muhammedans, but represent what is still left of the doctrine of the Sheikh-ul-Jabl or the Ancient of the Mountain, the head of the so-called Assassins. The language of the Hunzas is one of the most primitive, and has not yet emerged from the state in which it is impossible to have such a word as "head," as distinguished from "my head" or "thy head" or "his head." For instance, *ak* is "my name," and *ik* is "his name"; take away the pronominal sign, and *k* alone is left, which means nothing. *Aus* is "my wife," and *gus* "thy wife"; the *s* alone has no meaning. In some cases, it seemed impossible to arrive at putting anything down correctly; but so it is in the initial stage of a language. In the Hunza language that stage is important to us as members of the Aryan group, as the dissociation of the pronoun, verb, adverb, and conjunction from the act or substance only occurs when the language emerges beyond the stage when the groping, as it were, of the human child between the *meum* and *tuum*, the first and second persons, approaches the clear perception of the outer world, the *suum*, the third person.—Mr. A. P. Goodwin read some notes on "The Natives of the Interior of New Guinea," and exhibited a fire-stick.—Mr. G. F. Lawrence exhibited two crania from the Thames.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(*Thursday, May 22.*)

DR. SANDYS, president, in the chair.—Dr. Fennell read the following note on Hor. *Od.* i. 12. 32-41. The reader proposed to fix the date of this Ode at B.C. 26, rather earlier than Franke and Orelli. He defended the reading *Catonis | nobile letum*, and proposed to place a note of interrogation after *Fabriciumque*. From B.C. 29 onwards Augustus was posing as a Cato, professing to imitate the regard for the Roman constitution displayed by Cato Uticensis, and was condemning by his conduct the policy of Julius Caesar. All the Roman worthies mentioned seem to be intended as prototypes of Augustus—Romulus as founder and lawgiver, Numa as a promoter of religion, Tarquinius Superbus as a promoter of public works (not to mention the Sibylline Books), the rest as censors or promoters of public works, except Regulus and Paullus, who, like Cato, were *prodigi animae magnae*. Now in the year 26 B.C. Augustus was *morte uenalem petens laurum* (*Od.* 3. 14. 2) in Spain; while Phraates, with the help of hordes of Scythians, was recovering Parthia (cf. *Od.* 3. 29. 26; *Od.* 1. 26. 5; and two Odes which may be dated a year later, B.C. 25, *Od.* 1. 19, and *Od.* 2. 2; and an Ode which is clearly dated B.C. 25, *Od.* 3. 8. 23). With Augustus in the far West and rumours of vast movements in the East, the Parthians might be said to be *Latio imminentes* with more propriety than at any other time of Horace's life. Contrast the security expressed after Augustus's return from Spain (*Od.* 3. 14). This date, B.C. 26, also suits the obvious reference to Augustus's nephew, Marcellus. The position of *que* after *et* (l. 37) shows that *Regulum et Scauros* form one group, *Paullum Fabriciumque* another group, the first of each group, like the last person mentioned in the previous stanza, being *prodigum animae magnae*.—Dr. Verrall read notes on Vergil as follows: *Aen.* 9. 48, 403. The explanation of these passages turns on a usage known to all the Latin poets, and in some (*e g.* Propertius) extremely common, but not always sufficiently recognised. *Et* in both places means not *and* but *also*. In v. 48 it is admitted that, if *et* be taken as joining *comitatus* to *improuisus*, the sense is unsatisfactory. Correctly taken, the literal translation is "Turnus, having with twenty horsemen flown far before the main body, also (or *actually*) reached the city unexpected," *i.e.*, he was *positively* at the city before his coming was noticed. A similar Greek καί, the use of which the Latin here imitates, would excite no remark. In v. 403 we render literally "Drawing up his weapon, as he looked up to the moon, he *also* prayed thus in speech." The act of poising the weapon with the look to the moon was itself an unspoken prayer to Diana, to which is *added* the spoken invocation. For the difficulties of other interpretations, see Conington's notes. *Aen.* xi., 199—202:

> Tum litore toto
> ardentis spectant socios semiustaque seruant
> busta, neque auelli possunt nox umida donec
> inuertit caelum stellis ardentibus aptum.

In the last line the reading *ardentibus* has overwhelming MS. authority. That of a few MSS., *fulgentibus*, seems to be a mere alteration intended to remove the repetition *ardentis ardentibus*. Conington prints *ardentibus*, but in a dubious note seems to regard it as careless and unsatisfactory writing. But in fact the whole point of the passage turns, as it ought to do if the reading be sound, on the repetition of the word. If the concluding words are to have point, they should express that aspect of the night which made it a consolation to those who had watched till night the burning pyres of the slain. This point, in the manner of Vergil, is given with a single touch. As applied to such a word as *socii* the epithet *ardentis* would most naturally be understood in a moral sense, describing the *glow* and *vigour* of the soldiers in life (cf. iuuenum manus emicat ardens, &c.). In this context the epithet combines this sense with the literal sense of *glowing* or *burning* in the fire; and thus the following words *semiustaque seruant busta* present the sinking of the fires as a symbol of the extinguished life. From this painful sight the watchers are unable to tear themselves away "until dewy night brings overhead her sky set with stars *that also burn*." The course of the language manifestly presents the thought that the fire which dies out in the funeral piles dies away into the stars and there reappears. Here is the consolation. Ancient thought and imagery, in figuring the soul as a fire, also conceived that fire as naturally inhabiting the stars, as thence derived into mortal bodies and thither returning when released. The sight of the glowing stars therefore reminded the mourners symbolically and actually that the glowing spirits still lived on, and was in fact a comforting assurance against the seeming triumph of death. The way for this parable has already been prepared a few lines before, when the burning heaps are thus described:

> spolia occisis derepta Latinis
> coniciunt igni galeas ensesque decoros
> frenaque *feruentesque* rotas.

Conington (after Servius) notes that *feruentes* is an epithet proper to the chariot wheels in life, if we may so say, when they were heated in the race, though it is also adapted in another way to the context and to the state of the wheels upon the pyre. The union of the two associations is parallel to that in *ardentis socios* and, though not so happy, is justified when it is seen in connexion with the subtle and singularly beautiful climax to which the whole description is worked up.—Dr. Postgate proposed in Hor. *Od.* 4 4. 65, for the corrupt

> "merses profundo: pulchrior *euenit*,"

to read *exiit*. This reading completely explains the variants: *euenit* of most MSS., *exiet* of two inferior MSS., a post-Augustan future of *exire* replacing the perfect, as *transiet* for *transiit* (Cod. Med. of Verg. *Aen.* 10. 785, *cf.* Tib. 1. 4. 27, where all the MSS. have *transiet*), and the *exilit* which we gather from Rutilius Numatianus 1. 130 (a palpable imitation of Horace) that he found in his text. Dr. Postgate supported the use of *exiit*,

"at once emerges," by references to Kühner, *Lat. Gr.*, ii., p. 101 and p. 97. In Pind. *Nem.* 5. 43, *ἤτοι μεταίξαντα καὶ νῦν τεὸν μάτρω σ' ἀγάλλει κεῖνος ὁμόσπορον ἔθνος*, Πυθέα (Fennell's reading, MSS. *τεὸς μάτρως κείνου ὁ. ἔ. Πυθέας*), he proposed to retain *κείνου*, as there is no authority for taking *ἔθνος*, "family" or "race," in the sense of "offspring" or "descendant," either in Pindar or out of it; and *ἀγάλλει* is used as in *Ol.* 1. 89 (the only other place where it occurs in Pindar) of paying outward honour to a person. The sense of *μάτρως*, *consobrinus*, assigned to it by Rumpel, *Lex. Pind.*, and others, is not borne out by the passages quoted by him.—Mr. J. H. Moulton read the following notes: *ἐνδύω* must=*induo*, but this is *ind-uo*, cf. *exuo*. Did not *ἐκδύω* for **ἐξύω* come by a wrong division of *ἐνδύω*, through association with *δύω*? latter perhaps="sink" or "fail," same √ as *δεύω*. *ἀρετή* for *nr-e-tā*, from *ner-*, "man"; so *ἀροτῆτα* (sic leg. in *Il.* 22. 857) for *nro-tāt-*. (In the last suggestion I find Mr. P. Giles has anticipated me.) *ἀγῑνέω*, a verb in the *-neu-* class from √*gei*, with the prep. n- (wk. form of *en*); the verb is found in the oldest Zend compounded with *vī* (*vī-zaiapā*, Y. 53. 7, "defend ye"). *ἄκιρος*: *ἀπ. λεγ.* in Theocr. 28. 15; for *n-qiro-s*, the negative of Vedic *ni-cira-*, "careful." *ἀσφόδελος* perhaps means "earth's spear" or "spit"; ? I.E. *azghā*, Goth. *azgo*, "ashes," and *ὀδελός* (*ὀβελός*). The plant has a very spiky appearance. *fenestra* for *bhenes-tr-a*, ultimately √*bhen*, "shine," in *φαίνω*. I accept this old etym., believing Osthoff's account of *φαίνω* very strained. The √s *bhen*, *bhā*, *bhau*, are related as *gem* and *gā*, *sneu* and *snā*, &c. *fluo*, √*dhleug*, "to flow away," *cf.* Ger. *trocken*, E. *dry*, *drought*. *lupus* most simply explained by comparing Skt. *lop-āça*, *lop-āka*, "fox." Probably the words for "fox" and "wolf" have been confused in other cases also. *opīnor*, *nec-opīnus*, &c., from *op*=*ἐπι*, and √*ain* in *αἶνος αἰνέω*. Thus *opīnor*=*ἐπαινῶ*, "approve." *oppido* = **ἐπιπέδως*, lit. "planely," hence "plainly." *prandium* (against Stolz) must come from *prando*. This seems made up from *pransus*=*prām*+*ssus* (ppp. of *ĕdo*, Gk. *ἄρι-στ-ον*). **Prām*=Dor. *πρᾶν*, which is not (as Brugmann) for *πρωϝάν*, but parallel to *clām*, from *pro*, &c., in weakest ablaut and the loc. suff. *-ā-m*. *uīrus*. The neuter *-os* stem, to which the gender of this word has been traced, I recognise in Zend *vaeso*, "pain." Thus *ueisos* was contaminated with *uīsó-*=*Fιός*.

CLIFTON SHAKSPERE SOCIETY.—(*Saturday, May 24.*)

MISS FLORENCE HERAPATH in the chair.—Mr. L. M. Griffiths read a paper on "The Nobleness of 'A King and No King,'" saying that, although hearsay evidence or superficial skimming is often thought to be ample for coming to a conclusion about the merits or demerits of a play by Shakspere or his contemporaries, it is only when by renewed acquaintance we are able to penetrate into the inner meaning and teaching of a play, and to recognise its tendency as a whole, that we are able to form a fair judgment upon it. Partly through the subjects chosen, partly through the exigencies of the dramatic form, and partly through the coarsenesses which are but a reflex of the superficial fashion of the time and which can be easily removed, a popular vote on the worth of Shakspere's plays in their entirety would be adverse to his reputation. Neither Shakespere nor any other moral teacher could have had much influence for good without first realising and picturing the evils that needed remedy. While the human soul clings to Shakespere as a true friend, and finds in him a wise counsellor, because it recognises the constant outbursts of noble thoughts with which the plays abound, it knows nothing of more than half his work. If, then, in the case of such a master mind as Shakspere's there has been a difficulty in getting the majority of thinkers to give intelligent consideration to a play as a whole, the chances of the play of a writer who lacks Shakespere's power of expression getting even respectful notice are infinitely small. Beaumont and Fletcher's "A King and No King" requires to be read and re-read before its beauties and its worth, which do not lie upon the surface, can be appreciated. Its theme is that of an affection which, in the childhood of the world, had divine sanction but which a progressive morality rightly forbade. It would therefore naturally be expected that a shallow prudery, ignorant of the details of this fine play, would turn aside from it and so miss the opportunity of studying a delineation of character rarely surpassed by Shakspere himself, and the treatment of a subject from a moral standpoint which might have been the great dramatist's own. Although the passion which first moved Arbaces and Panthea was in its inception a guilty one, yet, as it was not encouraged and was finally overcome, there is nothing in the fact that the play brings them together as lawful man and wife which should deprive it of taking high rank with those sermons which the stage has so often preached. Beaumont and Fletcher, unlike writers of less calibre, do not show only one side of the character of Arbaces, who dominates the play; but they allow us to see his natural traits even when subject to his absorbing passion, and to catch glimpses of his better nature which eventually triumphs. The conduct of Arbaces and Panthea in the fourth scene of the fourth act, which contains much high-souled pathos and a keen insight into the working of the soul, reconciles us to their happy union at the end, when it is proved that they have no blood relationship, and destroys the force of Prof. Ward's objections (*Dramatic Literature* ii., 184-5) to the termination of the play. Among many points worthy of detailed literary consideration are the charming portraiture of the patient and dignified Tigranes; the attractiveness of Mardonius, the candid and worthy counsellor of the king; the sweetness of the character, and the intensity of the devotion, of Spaconia; the vivid presentation of the cowardly Bessus, who, bearing some resemblance to more than one Shaksperian character, is not a copy of any. These, with the delineation of the faithful Gobrias, and the life-like personages of the subordinate scenes, together with the harmony of the whole play, make "A King and No King" a noble drama of which the English language may well be proud, and which in characterisation and homogeneity of plot rises as far above some of Shakspere's plays as it fails in that felicity of expression which is so peculiarly Shakspere's own, and which upon further acquaintance we recognise as the gift which distinguishes him from all writers of his own or any other age. This has never been better put than by David Masson (*British Quarterly Review*, Nov. 1852, pp. 530-2).—Miss Louisa Mary Davies, in a paper on "Spaconia," said that the women of the plays written by Beaumont and Fletcher are not real women at all, but puppets, each carrying round her neck the author's label, executing the duties and delivering the sentiments popularly supposed to be in accordance with the character she represents, and after the play is over disappearing from our ken. No yearning possesses our minds to follow these creations into the unknown future. We know that they are carefully packed away with special regard to the machinery, and that if we see them again they will caper and smirk with just the same grace, that their remarks will be of the same paper-pattern order and delivered with "faultily faultless" precision and intonation. An analysis of Spaconia's words and deeds shows her to be one of these literary representations of abstract character and, very much as a pet dog, a charmingly pretty illustration of humble, faithful, self-effacing attachment. Who has not felt a weak hankering to know how Beatrice got on after she had put her pretty neck under the yoke, or who has not in imagination followed Miranda across the tempestuous Atlantic to anchor in the Bay of Naples, or Katherine on her return to her very unsettled *ménage*? But there is no such feeling about Spaconia.—Mr. L. M. Griffiths, in a paper entitled "The First Authentic Performance of 'A King and No King,'" called attention to the details of the welcome given to the Palsgrave when he came to England in October, 1612, as the acknowledged suitor of James's eldest daughter, Elizabeth, and also to the festivities on the occasion of their marriage, which took place, notwithstanding the death of the Prince of Wales in the meanwhile, in the following February. Fourteen plays, of which one was "A King and No King," were performed by the King's servants. £6000 was spent on the preparation of two days' display of fights and fireworks on the Thames, as an introduction to the wedding festivities. On the evening of the Sunday of the marriage, a masque, written by Campion, was presented. On the following evening the gentlemen of the Middle Temple and Lincoln's Inn were responsible for entertainments which included a masque by Chapman, the production of which cost £1536 8s. 11d. In the course of the week a masque, of which Beaumont was the writer and Bacon the chief contriver, was given by the Gentlemen of Gray's Inn and the Inner Temple.—This meeting brought to a close the work of the society's fifteenth session. The plays for next session are "Macbeth," "The Knight of the Burning Pestle," "Pericles," "Antony and Cleopatra," "The Duchess of Malfi," "Troilus and Cressida," "Coriolanus," and "The Virgin Martyr." The hon. sec. (9, Gordon-road, Clifton, Bristol) will gratefully acknowledge the receipt of anything for the society's library, which now consists of 438 volumes.

FINE ART.

THE SCOTTISH NATIONAL PORTRAIT GALLERY.

THE trustees of the Scottish National Portrait Gallery opened last Saturday, in the upper halls of their building in Queen Street, Edinburgh, a supplementary exhibition, consisting for the most part of items bearing upon the subject of portraiture. That portion of the display which is most distinctly germane to the especial objects of the main collection is the series of nearly two hundred engraved portraits of eminent Scotsmen hung in the Western Gallery. A few of these have been acquired by recent purchase or gift, but the majority are selected from an extensive and very varied collection of prints bequeathed some years ago to the Board of Manufactures, who are the trustees of the Scottish Portrait Gallery, by the late W. F. Watson, of Edinburgh. From the same source entirely is derived the series of over a hundred line-engravings placed on view in the large Central Hall of the galleries. For fineness of impression and for general art-qualities these form undoubtedly the most valuable portion of the bequest; they are especially rich in seventeenth and eighteenth-century French work, though the admirably vigorous prints of such members of the Dutch school as W. Jacobszoon Delff and Jonas Suijderhoef are also well represented. In the same hall is shown a series of delicate drawings, mainly in pencil on tinted paper, heightened with white, reproducing old Edinburgh buildings of picturesque or historic interest. These were executed by the late James Drummond, the first curator of the National Gallery of Scotland, between the years 1848 and 1867; and they possess great interest as preserving the aspect of edifices the majority of which have now disappeared before modern improvements.

An excellently varied and decorative appearance is given to both galleries by the large series of casts of antique busts which are arranged among the prints. These form part of the Albacini collection, purchased in Rome in 1839, by the Board of Manufactures, through Andrew Wilson, the landscape painter and well-known connoisseur. At that time they were undoubtedly the finest series of the sort that existed. Hitherto they have been exclusively devoted to the use of the students in the art schools under the direction of the Board.

Among the more recent additions to the Portrait Gallery proper is a much injured, but still interesting and authentic, portrait of James V. of Scotland—a half-length following the same general type as those at Hardwick, where the monarch appears in company with his second Queen, Mary of Guise; a cabinet three-quarter length of Thomas Duncan—a good example of Robert Scott Lauder, presented by

his daughter; a cabinet-sized half-length of Lord Clyde, by T. Jones Barker, the gift of Lord Rosebery; and the best extant portrait of Dr. John Brown, the author of *Rab*—a little work in oils by George Reid, a far more adequate rendering of that much-loved and greatly-gifted Scotsman than the crayon study by Swinton, already in the gallery. Among other recent acquisitions are marble busts of Prof. Sir John Leslie, by John Rhind, after Samuel Josephs; of Prof. Aytoun, by the same sculptor, after Patric Park; and of Charles Maclaren, the geologist and editor of the *Scotsman*, by J. Hutcheson, after W. Brodie.

OBITUARY.

PHILIPPE BURTY.

AN attack of apoplexy, which befell him during a sojourn in the South of France, has deprived the public of the services of a valuable art-writer, who added a remarkable connoisseurship to an agreeable employment of the pen. Instructed English readers knew M. Burty very well, a dozen years ago, when he was an habitual contributor to the ACADEMY; and that was, no doubt, about the best period of his literary career. He had by this time amassed much knowledge, and had acquired the faculty of imparting it with the literary charm which practising artists do not possess; and his hours were not so engrossed as they have been of recent years, when, to his labours in writing, there have been added the work which falls to any Inspecteur des Beaux-Arts who chooses to take his appointment seriously. But M. Burty had made his *début* in writing long before the years during which he was wont to contribute to the ACADEMY. He was on the staff of the *Gazette des Beaux-Arts* from a very early date, and nearly twenty-five years ago published a volume on the Industrial Arts. Subsequently he was attached to the *République Française*, under the leadership of Gambetta; and in that newspaper, as elsewhere—and as indeed in his agreeable little volume, *Maîtres et Petits-Maîtres*—Philippe Burty displayed a certain independence of vision, and the spirit of a thoroughly modern criticism. He was the upholder of such men as Corot, Millet, and Rousseau — the French Romanticists in fine—long before the period at which they received the extravagant and rather ignorant eulogies of a noisier school of criticism. In his appreciation of Japanese art, M. Burty was likewise the discreet and moderate forerunner of the recent extravagance of taste. And there is still one subject, whose present popularity with the collector owes something to him—the subject of original etching. He early advocated the recognition of the art of Mr. Seymour Haden, and he furnished the French public with that information upon Méryon, which, until then, it had presumably lacked. A critic of admirable intelligence, it would have been difficult for Philippe Burty not to have been something of a collector. Those who visited him of recent years, in his flat on the Boulevard des Batignolles, were aware that he had surrounded himself with chosen treasures. An eighteenth-century tapestry was opposite to a picture of Chardin's, so simple, yet so charming, that it must have commanded the admiration of M. Burty's friend—Edmond de Goncourt—from whom, doubtless, he had learnt something of his appreciation of the French eighteenth-century school. Elsewhere there would be a remarkable *kakemono*, and old pottery of Rouen, and in a book-case there were well-bound examples of volumes *tirés à petit nombre*. His modern etchings M. Burty had disposed of under the hammer in London some fifteen years ago; and the priced catalogue of his sale at Sotheby's is among the most interesting records at the disposal of the collector of original modern prints, from Geddes and Goya to Haden and Whistler, or to Bracquemond and Jacquemart.

We append the following facts from a French source. M. Burty was born at Paris in February, 1830, and he died at Parays, near Astaffort, Lot-et-Garonne, on June 3. In his youth he was a pupil of Chabal-Dussurgey; and he was chosen by Eugène Delacroix to be his literary executor, in performance of which duty he edited Delacroix's Letters (1878, second edition, 1880). His most important works, not specifically mentioned above, were: *The Etchings of Seymour Haden* (London, 1866); *Chefs d'œuvre des arts industriels* (1866); *Émaux cloisonnés, anciens et modernes*, illustrated with coloured reproductions of drawings of Hokusai (1868); *Paul Huet*, with a catalogue of his work (1869); *Eaux-fortes de Jules de Goncourt* (1876); an introduction to *Twenty-five Designs of Eugène Fromentin*, reproduced in etchings by Mr. Montefiore (London, 1877); *Bernard Palissy*, in the series of "Artistes Célèbres" (1886); and a very rare pamphlet, entitled *Pas de lendemain* (1889). He was appointed Inspecteur des Beaux-Arts in 1881, and was also a chevalier of the legion of honour.

CORRESPONDENCE.

"THE ART OF JUDAEA."

49 rue d'Ulm, Paris: 7 Juin, 1890.

Votre numéro du 31 Mai contient une lettre, datée de Gaza, où M. Flinders Petrie vous fait part de l'impression que lui a laissée la lecture de la traduction anglaise du quatrième volume de *L'Histoire de l'Art dans l'Antiquité*, que je publie en collaboration avec M. Chipiez.

Il y a là, sur les restaurations de M. Chipiez, des appréciations que je ne relèverai pas; les questions de goût ne se discutent point. Je me bornerai à rappeler qu'à l'Exposition universelle de 1889 un jury international, dont faisaient partie plusieurs éminents architectes anglais, n'a pas été de l'avis de M. Flinders Petrie et a décerné aux restaurations de M. Chipiez la plus haute récompense dont il pût disposer, une médaille d'honneur. Je sollicite seulement de votre courtaisie la permission de répondre à quelques-uns des reproches d'omission ou d'erreur que m'adresse votre correspondant. Je tiens trop à la bonne opinion des lecteurs de l'ACADEMY pour ne pas chercher à me justifier à leurs yeux.

Dans le premier paragraphe de sa lettre, M. Flinders Petrie me blâme de n'avoir pas parlé des monuments connus sous le nom de "Tombeaux des rois" et "Tombeaux des juges," ni des ossuaires en pierre qu'a si bien décrits M. Clermont-Ganneau. Il sait, comme moi, que ces monuments datent de la période gréco-romaine; mais il allégue que nous avons compris dans notre travail des monuments qui datent du règne de Justinien; or rien n'est moins exact. Nous avons, il est vrai, mentionné et figuré la Torte dorée (fig. 123); mais c'est uniquement parce qu'elle renferme des éléments qui, de l'avis des meilleurs juges, remontent peut-être à une époque très reculée. Si M. Flinders Petrie nous avait lu à tête plus reposée, ailleurs que dans son campement de Tell Hesy, il aurait reconnu que nous n'avons pas voulu conduire l'histoire du peuple juif et de son art au delà du retour de la captivité, ce que rentre dans le plan général de notre ouvrage, dont les cinq premiers volumes sont consacrés à l'étude des arts qui ont précédé l'art grec et qui ont pu lui fournir certaines des données qu'il a mises en œuvre. Il ne nous aurait donc pas reproché d'avoir omis les sculptures du Haouran et de Palmyre, où l'influence de la sculpture romaine est partout si marquée; il aurait compris pourquoi nous avons laissé de côté la numismatique juive, qui date tout entière de la période asmonéenne. Sans doute nous avons reproduit quelques monnaies juives; mais ce n'est pas "at random," comme le dit notre critique; c'est parce que nous trouvions dans ces pièces des preuves d'un goût persistant pour cette décoration végétale qui, comme nous l'apprennent les livres saints, tenait une si grande place dans les monuments de l'âge des rois.

Si nous n'avons pas parlé de Ramet-el-khalil, c'est qu'il n'y a là que des arrasements dont il est impossible de tirer grand parti. Ce sont les restes d'une enceinte analogue à celle d'Hébron; or celle-ci, dont nous avons étudié le plan et l'appareil et dont nous avons donné deux vues, a le grand avantage d'être encore debout et admirablement conservée. Quant à la colonne qui est restée au fond de la carrière qu'enveloppent les constructions de l'église russe, si nous ne l'avons pas mentionnée, c'est que, selon toute apparence, elle était destinée au temple d'Hérode, dont nous n'avions pas à nous occuper; il y a une curieuse concordance entre la longueur de ce fût, environ 12 mètres, et les 29 coudées que Josèphe assigne aux colonnes de la *βασιλική στοά* d'Hérode. La stèle de Mesha appartient bien à la période où nous étions décidé à nous renfermer; aussi avons nous eu l'occasion d'en faire mention à quatre reprises (pp. 132, 176-179, 395, 414, de l'édition française). Nous n'en avons pas donné d'image, parce que nous n'écrivions pas une histoire de la paléographie sémitique et que cette stèle ne contient aucun élément décoratif. Quant aux dessins de Cassas que l'on nous blâme d'avoir reproduits, nous croyons qu'ils sont intéressants, parce qu'ils représentent les tombes en question telles qu'elles existaient il y a un siècle; elles étaient alors mieux conservées qu'aujourd'hui. Je renverrai au texte de l'ouvrage ceux qui désireraient savoir pour quelles raisons nous avons admis le principe de la restauration que présente cet artiste auquel on n'a pas rendu la justice qu'il méritait.

Je ne veux pas étendre outre mesure cette lettre, peut-être déjà bien longue, en discutant point à point les observations de notre censeur. Je n'ai pas à défendre mon traducteur que je ne connais pas, l'éditeur de Londres n'ayant pas pris le peine de m'envoyer, pour ce volume, la traduction anglaise. Je me contenterai d'une dernière remarque, que prouve que M. Flinders Petrie a lu un peu vite l'ouvrage qu'il juge si sévérement. Il s'amuse d'une description que j'aurais donnée de la campagne des environs de Gaza pendant l'été; j'y aurais vu, ou plutôt j'y aurais rêvé "des ruisseaux courant sur des pelouses vertes ou tombant en cascades sur d'énormes blocs de rochers." Ce n'est pas sans une profonde surprise que je lus ce passage de l'article. Je ne connais pas Gaza; mais j'ai parcouru la Judée, du nord au midi; je sais qu'il n'y faut rien chercher de pareil, ni en été, ni même au printemps. J'ai eu beau me relire; je n'ai rien trouvé de pareil dans mon livre v., consacré à la Palestine et où le nom même de Gaza ne paraît que dans une courte note. Je me suis demandé si mon traducteur anglais aurait par hasard ajouté cette description fantaisiste; mais, de quelques crimes qu'on l'accuse, je ne puis croire qu'il ait pris cette licence, que justifierait par trop le fameux proverbe. En désespoir de cause, j'en suis à chercher si le critique qui m'est si peu indulgent n'a pas fait une confusion entre Gaza et Seïd-el-Ghazi, petite ville turque située en Asie-Mineure, dans l'ancienne Phrygie-Epictète. Les environs de Seïd-el-Ghazi, tel que je les décris au § 1 du chapitre iii. du livre vi., que traite des Hétéens, offrent bien quelques-uns des traits contre lesquels mon contradicteur s'inscrit en faux; encore ne reconnais-je point là, dans les mots anglais que M. Petrie met entre parenthèses, la traduction exacte d'aucun des termes dont

je me suis servi pour peindre ce canton pittoresque et boisé, que connait si bien M. Ramsay, la forêt de pins qui renferme les tombes des rois de Phrygie. Il y a là une énigme que je ne me charge point de résoudre.

On peut pardonner quelque mauvaise humeur et quelque précipitation dans la lecture d'un gros volume à l'explorateur qui, par amour de la science, se condamne, en plein mois de Mai, à rester encore campé dans le voisinage de Gaza. Je n'en veux donc pas à M. Flinders Petrie, dont j'apprécie fort les beaux travaux sur Naucratis. Il peut compter que, lorsque, bientôt, j'aurai à m'en servir pour étudier l'archaïsme grec, je les lirai et les citerai avec plus de bienveillance et un soin plus scrupuleux qu'il ne l'a fait pour les miens. En attendant, je lui souhaite un heureux succès dans ses fouilles de la Philistide.

GEORGES PERROT.

NOTES ON ART AND ARCHAEOLOGY.

THE Rev. John Woodward, of Montrose, is about to publish, by subscription, a work on *Ecclesiastical Heraldry*, the result of thirty years' study and examination of examples both in Britain and in most parts of the continent. The first portion of the book will deal with the general use of armorial insignia by the ecclesiastics of the Western Church, from the earliest times to the present day. The second part will be founded on the author's *Notices of Arms of Episcopates*, published in 1868, and then dedicated by special permission to the Queen. This, which has been long out of print, will be corrected and greatly enlarged by the addition of notes on the arms of the chief abbeys and religious houses in England, by the blazons of the popes from 1144, and by an account of the devices of the chief foreign religious orders and communities. Mr. Woodward's reputation as a careful and learned herald is sufficient guarantee for the value and interest of the forthcoming work.

THE exhibitions to open next week include the summer exhibition of water-colours of the Dudley Gallery Art Society, at the Egyptian Hall, Piccadilly; a series of marine paintings by the veteran Russian artist, Ivan Aivasovsky, at the Goupil Gallery, New Bond-street; and a large picture by Prof. Emil Neide, of Königsberg, entitled "Tired of Life," at 95A Regent-street.

MR. JAMES LORD BOWES, the Japanese Consul at Liverpool, will give a conversazione on Thursday next, June 19, to the members of the Museums' Association, when his own unrivalled private collection of Japanese art work will be on view.

IN the recent discussion *apropos* of the Royal Academy's present purchases out of the Chantrey Fund, one point of great importance was, we think, not referred to. No one acquainted with the terms of Sir Francis Chantrey's will could possibly take exception to the purchase of pictures, if they were good pictures, wrought by Academicians. It was clear that the young and old, the famous and the uncelebrated, had alike a right to expect recognition in the purchase of excellent work. We are not so sure, however, as to the wisdom—we do not for a moment say the legality—of allowing any of those Chantrey pictures, which combined should form a modern Luxembourg, to form part of such loans as from time to time proceed from South Kensington to the provincial exhibitions. Yet this proceeding is unfortunately sanctioned. At the present time, for instance, Mr. Frank Bramley's admirably painted and singularly dramatic canvas, "A Hopeless Dawn," lends what must be after all ineffectual and in any case unjustified assistance to the attractions, such as they are, of a country picture-show.

RECENT numbers of the *Proceedings* of the Asiatic Society of Bengal contain reports on old coins, acquired by the government as treasure-trove, by Dr. Hoernle, the philological secretary. The most important find here recorded is that of 175 silver pieces of the class called Indo-Sassanian, which were discovered in Marwara. According to Dr. Hoernle, they resemble the genuine Sassanian type more closely than any hitherto known. They belong to two series: one imitating the coins of the Sassanite king Firuz (A.D. 459-486) in minute details, though of rude execution; the other substituting a barbaric head for that of Firuz. On none is there any legend. It is known from history that about 470 A.D. the White Huns, under their leader Toramana, annexed the eastern provinces of the Sassanide kingdom, and passed on to the invasion of India. It is further known that Toramana imitated the contemporary Gupta coinage, as well as that of Kashmir, putting his name on them. Dr. Hoernle, therefore, argues that these Indo-Sassanian coins also belong to Toramana, at an earlier period of his conquests. In this connexion it is interesting to note that the barbaric head, with its thick lips and large nose, is not unlike that on the gold coins of the Indo-Scythian king Kadphises.

THE STAGE.

THE DALY COMPANY AT THE LYCEUM.

MR. AUGUSTIN DALY'S admirable company of comedians arrived from America at the end of last week, and began on Monday night a ten weeks' engagement at the Lyceum Theatre. This, if we remember rightly, is at least their third visit to England. It was the enterprise of Mr. Terriss that brought them over in the first instance—an enterprise probably unrewarded, though their artistic success on that occasion paved the way for the popular triumph that followed. The Daly company of comedians — in spite of the comparative stupidity of several of the pieces that they play—should indeed be welcomed; and nothing could have been more cordial than the reception which was theirs on Monday night. They appeared in "Casting the Boomerang." The piece is an old one, and an old one not renewed. It is by no means written up to date, as it conceivably might have been. It is adapted from the German, and is therefore—especially when considered in contrast with a farcical comedy by Mr. Pinero distinguished by a plentiful lack of wit. As literature, it does not exist. Yet if the Daly Company were not about to appear in something a little better, we should say that it was quite worth seeing. As it is, we should be inclined to advise the intending visitor to refrain until the performance of "The Country Girl," or of "The Taming of the Shrew," or of "As You Like It."

And yet there is probably no piece in which the Daly company appear—not even "Nancy & Co.," or the "Railroad of Love"—which attests so completely as does "Casting the Boomerang" their own mastery of their art. It is not enough to say that the piece is played with smoothness and finish, and with that *ensemble* which is begot by long practice. Nearly all that is enjoyable in the piece is invented and created by the actors; but we have no doubt that Mr. Daly, in making his adaptation, took into account the immense capacity of his comedians—he did at least provide a vehicle for the carriage and display of their accomplished craft. The company is good and highly qualified all round, though prominence is not unjustly given, in the announcement, to four members of it. These are Miss Ada Rehan, Mrs. Gilbert, Mr. John Drew, and Mr. James Lewis. In Miss Ada Rehan we have before now recognised the greatest actress of comedy who speaks the English language. Whether the much-disputed word "genius" may be fitly applied to her is perhaps matter of question; but she has, in any case, quickness of perception, sound judgment, ripe experience, and—the better to make use of these—physical means quite beyond the common. The present writer has not seen her many times—only, indeed, in three different parts—yet that has been sufficient to betray in Miss Rehan the presence of manner, mannerism, what it is now the fashion to call a "method"—a thing dictated, generally, by the personality of an artist. Miss Rehan is none the less desirable a spectacle—and none the less refreshing—by reason of this individuality of presentation, which, after some slight experience of her, is seen to pierce through every performance. Her resources are extraordinary—alike her physical means, the exactness of her execution, and the subtlety with which she enters into the smallest point with which she is in any degree concerned. We cannot attempt an account equally laborious—and in the end equally sterile and unindicative—of the precise artistic position of Miss Rehan's best-known comrades. These, too, have their methods — their limitations. Yet Mr. Drew, Mr. Lewis, and Mr. Gilbert have, like Miss Rehan, all the variety that is permitted within the circle that their personalities describe. Mrs. Gilbert, a representative of elderly women, of the drier and restricted type—at the opposite end of the scale to Mrs. John Wood, with her acidulated *abandon*; and to Miss Sophie Larkin, with her happy artistic combination of good nature, pretentiousness, and unerring, though underbred, propriety. These ladies, with their more obvious sense of humour, delight us more perhaps than Mrs. Gilbert ever could do. Yet is Mrs. Gilbert's performance inestimable in its place, just because it is faultless. Mr. Drew is an actor of rare energy, somewhat eclipsed, as it happens, in the "Casting of the Boomerang," and somewhat too amply emphasised in "The Taming of the Shrew." Mr. Lewis is a character-actor of extreme piquancy and funny suggestiveness. These people have their art at their fingers' ends. It may be said of them, with truth, we believe, that their familiarity with every effect that is to be got out of "Casting the Boomerang" in particular is so great that they could with ease have given an entirely finished and delicate performance of it upon the landing stage at Liverpool within two minutes of their alighting from a Cunard boat.

It occurs to us to add a word in praise of two or three less well-known members of the Daly company who, in the piece we have been mainly discussing, conduct themselves with admirable art. The piece, if it has any value, has value by reason of the number of piquant character-sketches which it affords, or permits rather, to its interpreters; and no two character-sketches are more amusing than those which we owe to Mr. Frederick Bond and Mr. Charles Leclercq—the one of them an entertaining representative of a ballet master who thinks of action what Mendelssohn thought of music, that it is far more expressive than words; the other impersonating a professor who is at the same time a low-class publisher—one of a class, perhaps, abundant in America, who live upon the vanity of would-be authors. Then there is a *soubrette* of the rougher kind, ingeniously performed by Miss Kitty Cheatham. But, indeed, it is the speciality of a Daly company's performance that not a single part is inadequately played. We note this with pleasure; but our pleasure will be increased materially

when, a few weeks later on, this admirable troop of comedians addresses itself not so much to the interpretation of farce as to the interpretation of literature.

MUSIC.

MUSIC OF THE WEEK.

THE performance of "Die Meistersinger" at Covent Garden last Saturday evening was one of exceeding merit. Mme. Tavary, the new Eva, is evidently quite at home in Wagner's music, and she proved herself an accomplished and experienced actress. M. J. de Reske as the Walther achieved a brilliant success; but he was not properly heard in the finale of the first act, when Sig. Mancinelli conducted with more zeal than discretion. M. Lassale was the Hans Sachs. His singing was most artistic, but his appearance was perhaps a little too refined for the rough cobbler-poet. M. Montariol was an excellent David; and M. Isnardon as Beckmesser not only sang well, but entered more thoroughly into the spirit of his part than was the case last year. Mme. Bauermeister and MM. Abramoff and Winogradoff rendered able service. The chorus greatly distinguished itself. Signor Mancinelli, with the single exception above mentioned, conducted most efficiently.

The sixth Philharmonic Concert on June 5 opened with Bach's Concerto in G for strings. The music, notwithstanding its learned character, is wonderfully light. It was announced as given for the "first time in England," although it had been performed at the Crystal Palace in 1877, and again in 1883. The novelty of the evening was Moszkowski's second Suite for orchestra (Op. 47), one of the composer's most recent works. In 1885 his symphonic poem "Jeanne d'Arc" was produced by the same society; it obtained much success, and indeed gave promise of better things. The promise has now been fulfilled. The new Suite shows more mature thought and more skilful workmanship. The first and second movements—Prelude and Fugue—contain solid writing, and the Fugue is worked up to an effective climax. The Scherzo, with its Beethovenish rhythm is decidedly pleasing. The Larghetto, however, with its flowing themes and polyphonic writing, is most to our liking. A charming Intermezzo is followed by a Marcia, which bears too strong a trace of Wagner's influence generally, and of "Die Meistersinger" in particular. The work was brilliantly performed; and at the close the composer, who conducted, was recalled. Sig. Buonamici, a pianist of great talent, played Beethoven's E flat Concerto. It was a thoroughly sound rendering, yet we should have liked at times a little more dignity. Sir A. Sullivan's Overture to "Macbeth" was admirably performed. Miss Lena Little sang with much taste and feeling Berlioz's quaint air "La Captive"; and Mr. Max Heinrich gave Schubert's grand song "Die Allmacht," with Liszt's scoring, in an able and forcible manner. The programme included two of Mr. Goring Thomas's charming vocal duets, and Meyerbeer's "Struensee" Overture.

Señor Sarasate gave his first concert at St. James's Hall on Saturday afternoon. A brief record is all that is necessary, for the programme contained no novelties, and the Spanish virtuoso played with his accustomed taste and brilliancy. Schubert's long but interesting Fantasia in C for piano and violin was so well interpreted that the audience clamoured for an encore, and were treated to the "Kreutzer Variations." Mme. Bertha Marx, an excellent pianist and able accompanist, gave some solos. Her reading of Chopin's Ballade in G minor, though technically correct, lacked tenderness and poetry.

On the same afternoon, Mdlle. Clothilde Kleeberg was giving her first pianoforte recital at Princes' Hall. We heard her play some of Schumann's Kinderscenen—here a little overmarking, there a little dragging; but, on the whole, a good reading. Mendelssohn's Prelude and Fugue in F minor (Op. 35, No. 5) was dashed off in brilliant style. Special praise, however, must be given to this talented lady for her performance of Beethoven's Variations on the "Eroica" theme. Her technique was really fine, and her conception of the music excellent. Mdlle. Kleeberg's programmes deserve notice; they are well drawn up, and consist almost entirely of novelties or seldom-heard pieces. Chopin and Liszt are each represented by one piece; and one meets so frequently with these composers' names on programmes that familiarity has bred fatigue. The programme of the second recital contains no less than six pieces by living composers dedicated to the concert-giver.

Mme. Sophie Menter held her only pianoforte recital this season at St. James's Hall on Monday afternoon, June 9. A Prelude and Gigue from Bach's Suite Anglaise in A minor, and some familiar Scarlatti pieces, were well rendered. Mme. Menter has often performed Beethoven's Sonata in E (Op. 109), but we do not remember ever to have heard her interpret it with such charm, feeling, and repose. Some Liszt transcriptions of Schubert brilliantly played were much applauded. But the great feat of the afternoon was the performance of the "Tannhäuser" Overture as arranged by Liszt. Let us frankly admit that Wagner's music was spoilt, and then let us marvel at the technical skill, and at the strength and brilliancy displayed. Mme. Menter was recalled twice at the close. She claimed the indulgence of the audience as she had torn one of her finger nails. It was perhaps a wise, but, as the result proved, an unnecessary precaution.

M. Paderewski gave an orchestral concert on Tuesday evening at St. James's Hall. He played a Concerto in A minor of his own composition. The thematic material of the opening Allegro is interesting, but in the developments there is too much of the virtuosic element. In the slow movement "Romanza," Chopin is taken as the model. The Finale is the weakest of the three movements. M. Paderewski interpreted his work with great brilliancy, and was recalled more than once at the close. He likewise performed Saint-Saëns's showy Concerto in C minor (Op. 44) and Liszt's Fantasie Hongroise. He played well, but the programme lacked variety. He was called to the platform at the close, and gave his "Menuet." Mr. Willy Hess performed Mr. Henschel's Ballade for violin in a most artistic manner. Mr. Henschel conducted the orchestra with his usual ability.

Miss Fanny Davies gave a concert at Princes' Hall on Wednesday afternoon, and the programme was devoted to the works of Clara and Robert Schumann. Mme. Schumann's pianoforte Trio in G minor is a carefully-written work; but the influence of Beethoven, Mendelssohn, and her husband, is far too strong for us to be able to speak of it as an original one. The music was sympathetically interpreted by Miss Davies, Herr Straus, and Sig. Piatti. The concert-giver played the characteristic Kreisleriana with much taste and expression, though, in some of the numbers, with scarcely sufficient vigour. Miss Fillunger sang in an artistic manner some interesting Lieder by Clara Schumann. The "Liebst du um Schönheit" is a little gem.

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